VOGUE

MAY 1



THE UNSPENT SUMMER:

FASHION TIP SHEET

ADVANCE
RETAIL
TRADE
EDITION

INCORPORATING VANITY FAIR

50 CENTS

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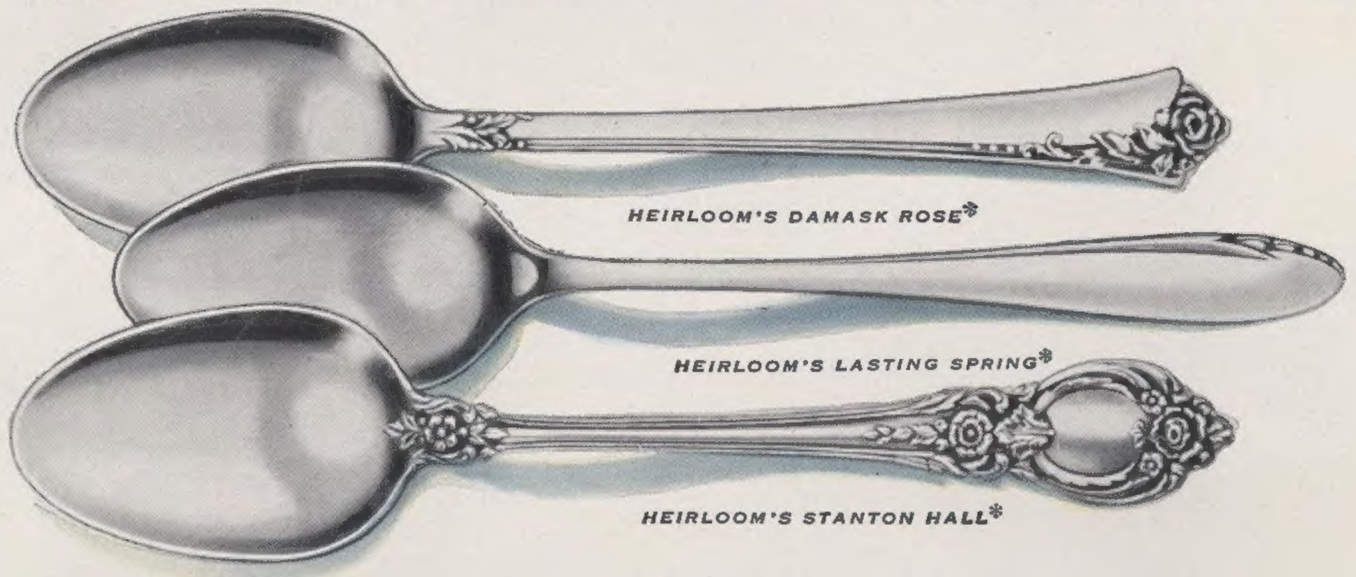
Beautifully scrolled,
pure in line,
this is

Mansion House
in
Heirloom Sterling

"Bon Voyage!" Miniature champagne bottles nest in a flowery "toast" of garnet roses, and your lovely Mansion House* Heirloom Sterling *gleams* against sea blue organdie.

The secret of a successful party lies with you, the hostess—in your own talent for making every guest feel specially honored. Let your table speak for you—with charming appointments . . . with the festive richness of your Heirloom* Sterling. This solid silver grows lovelier with the years—so *use* it, *enjoy* it—for party nights, family dinners alike! Young-spirited patterns, famous for freshness, originality. Start *your* Heirloom Sterling with one place setting . . . add more, on easy payment terms!

Heirloom Sterling 6-piece place settings from $27.50



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VOGUE

MAY 1ST
TRADE EDITION

HOW TO USE THIS ISSUE:

Build a store-wide promotion of your own summer fashions around Vogue's "fashion tip sheet" theme.

"VOGUE'S EYE VIEW OF THE START OF SUMMER"

Your key to the philosophy behind this issue (*page 79*)

"ONE JUMP AHEAD OF SUMMER"

Eight full pages of cotton dresses and play clothes (*pages 80-87*)

"THE BEST THERE IS IN FASHION—CAN BE COTTON"

Eight full pages of important designs in dresses and suits (*pages 90-97*)

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

MAY 1ST VOGUE

fashion points

IMPORTANT SUMMER FASHIONS, SHOES, AND STOCKINGS

"Botanical prints" in cotton sun clothes (*pages 88-89*)
Linen fashions and accessories (*pages 124-127*)
Sandals and sandalfoot stockings for the "illusion" look (*pages 100-101*)

YOUNG AND INEXPENSIVE FASHIONS

A summer wardrobe for travel or at home, for "Vogue's young nillionaire—the girl whose fortune is nil, but whose taste runs high" (*pages 136-143*)

MORE SUMMER FASHIONS

Little fur jackets (*pages 98-99*)
Made to order dresses (*pages 102-105*)
Pink lipsticks for the new shape mouth (*pages 106-107*)
Gold jewellery and accessories from Paris (*pages 108-109*)
Vogue patterns—maternity fashions (*pages 122-123*)
Fashion in Nassau (*pages 128-129*)
Summer clothes for men and women (*pages 130-131*)
A nylon nightdress, and beauty news (*page 144*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A., AND POSSESSIONS:
$15.00 PER YEAR

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VOGUE, MAY 1, 1952, VOL. 119, NO. 8

VOGUE EDITS

LEATHERS

Autumn, 1952

Here: Vogue's tip sheet on leather colours to come this autumn, tendencies Vogue believes will have fashion importance, and tendencies Vogue believes should be noted and promoted with the same important attention that is usually given to fabrics.

Make sure that your customers are as aware of the fashion points of leathers as they are of the fashion points of fabrics. Remember that leather gives the same plus value to shoes that fabric gives to dresses.

Additional copies of these pages for sales training purposes are available at $2.00 per 100 copies. Write: VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.

BLACKED SHADES are the news and the fashion in autumn leather colours. Many of these deep, rich shades should also establish good sales records, for example, the range of blacked wood browns, and the blacked reds from plum to raisin. Others, such as blacked yellow-greens, should be watched carefully for development as the season progresses.

BLACK ITSELF continues importantly in all leathers with black suède gaining new fashion importance with the return of the crêpe dress which is complemented by the soft finish of suède.

HEIGHTENED SHADES IN TEXTURED LEATHERS are good fashion and should be well accepted. Reptiles give the rich depth of cross-dyed fabrics to such non-blacked shades of leather as reds, french tans, and browned greys.

A NEW LEATHER DEVELOPMENT in suède is the sprayed back, made for use in the fashionable unlined shoes.

BROWNS have fashion and selling importance. The blacked wood tones are news. Brighter browns are best in reptiles or in smooth leathers with the "Aniline" finish, a shading which gives the rich effect of cross-dyed fabrics without actual texture variations in the leather.

BLACK is important in fashion and selling in all leathers, shiny and dull, polished and textured. Suède has fresh fashion significance because it is the best leather to wear with the newly important crêpe dress. News in patent leather is its acceptance for wear all year.

REDS should prove to be strong in fashion and sales. The new reds are rich, blacked reds, plums through raisins. Reptiles give this same rich look to somewhat brighter reds too, through their deep textures.

GREENS, particularly the blackened yellow-greens, are a special fashion to be watched for development. The slightly brighter greens look best in rich-textured reptiles or leathers for country-wear.

GREYS are high in fashion standing with a browned, or taupe cast; are best when textured in reptile, or, for country wear, reverse calf.

BLUES will continue in a limited way because they are now accepted for year round wear. Newest: the blackest blues.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: APRIL 29TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets *b. on 5" x 7" tent cards for counters*

Fill in the number wanted in each size and return this coupon to us, please (5/1/52)

VOGUE SAYS: *"The talented dress—and it's cotton"*
a ☐

VOGUE SAYS: *"Your smartest suit could be cotton"*
a ☐

VOGUE SAYS: *"Black and white—summer classic"*
a ☐ *b* ☐

VOGUE SAYS: *"Botanical prints—budding fashion"*
a ☐

VOGUE SAYS: *"Linen back to natural—coolest fashion tip"*
a ☐ *b* ☐

VOGUE SAYS: *"White corduroy—dazzling sight in the sun"*
a ☐ *b* ☐

VOGUE SAYS: *"Lightweight, self-tending travel clothes—for Vogue's young nillionaire"*
a ☐

VOGUE SAYS: *"Illusion shoes and stockings—the rest of every summer costume"*
a ☐ *b* ☐

VOGUE SAYS: *"Sheer nylon nightgown—fit for a beauty"*
a ☐ *b* ☐

VOGUE SAYS: *"Bright pink—the favourite lipstick colour"*
a ☐ *b* ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell summer dresses and beach clothes:

VOGUE SAYS: "The dress that's boldly black and white"
VOGUE SAYS: "The dress you walk into—most welcome summer dress"
VOGUE SAYS: "Corduroy to sun in"
VOGUE SAYS: "Organdie to swim in—news in any woman's language"
VOGUE SAYS: "Organdie bathing suit—guaranteed bouffant"
VOGUE SAYS: "Bathing sheaths with dark, slender figures"

To sell cotton fashions:

VOGUE SAYS: "The best there is in fashion—can be cotton"
VOGUE SAYS: "Cotton—low temperature, high practicability"
VOGUE SAYS: "Cotton in never-before textures"
VOGUE SAYS: "Cotton cut in new and elegant ways"
VOGUE SAYS: "Salt-white cotton—fresher than chlorophyl"
VOGUE SAYS: "Light-as-air tweed—in cotton"
VOGUE SAYS: "The warm-weather coat—perfect in cotton"
VOGUE SAYS: "Country-lunch dresses—sheeting or shirting"
VOGUE SAYS: "Cotton princesse dress—a great deal of fashion"
VOGUE SAYS: "Texture print cotton dress—great deal of fashion"
VOGUE SAYS: "In cotton—heightened waistline, heightened femininity"
VOGUE SAYS: "Cotton dinner dress—for easy evenings all summer"

To sell linen fashions:

VOGUE SAYS: "Linen—freshest summer fashion"
VOGUE SAYS: "Linen back to natural—for a total monotone"
VOGUE SAYS: "In linen, in natural—the suit, the coat, the dress"
VOGUE SAYS: "Linen newly narrowed—sheath and jacket"
VOGUE SAYS: "Natural linen coat—over a dark dress, over print"
VOGUE SAYS: "Linen in its natural colour—for a summer well-spent"
VOGUE SAYS: "To natural linen add a bright shock of colour"
VOGUE SAYS: "A semi-satchel of linen and calfskin"

To sell "illusion shoes and stockings":

VOGUE SAYS: "The new shoe is the nearly-nude shoe"
VOGUE SAYS: "Illusion shoe—a handful of straps"
VOGUE SAYS: "Illusion shoes—becoming to all shapes of legs"
VOGUE SAYS: "Illusion stockings—for the bareback shoe"
VOGUE SAYS: "Sandalfoot stockings with lasting power"

To sell young and inexpensive travel clothes:

VOGUE SAYS: "Black and white—good colour rule for travelling"
VOGUE SAYS: "In a travel wardrobe—at least one set of separates"
VOGUE SAYS: "Spencer and sheath—for day or late-day"
VOGUE SAYS: "Cotton coat—staunch against rain and wrinkles"
VOGUE SAYS: "Beige cashmere cardigan—a travel must"
VOGUE SAYS: "Reversible coat—versatile traveller"
VOGUE SAYS: "Nothing packs like lace"
VOGUE SAYS: "A one-piece bathing suit—smartest everywhere"
VOGUE SAYS: "Bermuda-length shorts—for the young nillionaire"
VOGUE SAYS: "Shirt with a new far-away collar"
VOGUE SAYS: "A top of elasticized tubing—with shorts or a skirt"
VOGUE SAYS: "Knit sheath—one of the best travellers"
VOGUE SAYS: "New self-tending fabric—part nylon, part cotton"
VOGUE SAYS: "Acetate and nylon—for a travel wardrobe"
VOGUE SAYS: "Orlon and nylon—self-tending fabrics"
VOGUE SAYS: "Packable hat to wear with everything"
VOGUE SAYS: "Red kidskin pumps—in a travel wardrobe"
VOGUE SAYS: "Leather Oxfords—travel must"
VOGUE SAYS: "Packable waist garter—for the young nillionaire"
VOGUE SAYS: "Chalk-bead jewellery—for the young nillionaire"
VOGUE SAYS: "Soft cowhide bag—roomy for travel"
VOGUE SAYS: "Lightweight weekend case—for a travel wardrobe"
VOGUE SAYS: "Waterproof canvas bag—for the young nillionaire"

To sell fashions in beauty; fur:

VOGUE SAYS: "Stinging-sweet colours in bright pink lipstick"
VOGUE SAYS: "Light up your mouth—with a match-stick lipstick"
VOGUE SAYS: "Sharp curves impressed on the mouth this summer"
VOGUE SAYS: "The little fur knows no season"



RICHARD AVEDON

Midsummer Eve

Gossamer gown of vaporous silk organdy, so light it seems to lean on the wind,
float on every breeze. Shoulder-baring tucked bodice with its own little
ruffled capelet, diaphanous skirt spilling over a peep-show
of pleated ruffles. In seablue-green, honey blond
or black, sizes 10 to 16, $110

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Celeste

for
daughter—
and
mother,
too!



White Pique with wide border of brown broadcloth and bands of peacock blue broadcloth, large ocean pearl sequins. Mothers' sizes: 10, 12, 14, 16, **$17.95.** Daughters' sizes: toddler 1, 2, 3, **$7.95.** 3 to 6x, **$8.95**; 7 to 12, **$10.95.**





White Pique with wide border of navy broadcloth in combination with narrow bands of bright green broadcloth. Mothers' sizes: 10, 12, 14, 16, **$17.95.** Daughters': toddler 1, 2, 3, **$7.95.** 3 to 6x, **$8.95**; 7 to 12, **$10.95.**

Pink, blue or mint Pique circled with Irish linen bands. Mothers' sizes: 10, 12, 14, 16, **$17.95.** Daughters': toddler 1, 2, 3, **$7.95.** 3 to 6x, **$8.95**; 7 to 12, **$10.95.**

At better stores or write
Celeste, Dept. V3, 1350 Broadway, N.Y.C.



LAUNDEL has loomed a veritable wonder preparation. Fragrant, delicate as a Bendel toiletry, it's just the thing for laundering lingerie, hose and such. Easy to use, LAUNDEL leaves nylon and fine-textured fabrics soft, clean, delightful. In plastic bottles, a boon for the traveler: 4-oz., $1.50 . . . 8-oz., $2.00 . . . 16-oz., $3.75.
In glass bottles for home use: 4-oz., $1.00 . . . 8-oz., $1.50 . . . 16-oz., $2.75. In quality stores throughout the country.



the champagne fragrance, Intoxication . . .

whispering what every woman loves to hear . . .

"Someone lovely has just passed by!"

Intoxication

D'ORSAY

CREATORS OF WORLD-FAMOUS FRENCH FRAGRANCES • INTOXICATION PARFUM $3 TO $35 EAU DE TOILETTE $3 & $5 PLUS TAX

Vogue
May 1, 1952

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 119, No. 8
Whole No. 1888

BONWIT TELLER

SILVER WING DAY FLIGHT...



suit of woven checked combed cotton with velvet done in Silver Wing grey or Windsor Blue 10 to 20 sizes 69.95 by Capri

New York Chicago Cleveland Boston White Plains



The Larry Aldrich Touch

It's his unerring sense of cut and detail—making this beautifully handled piqué dress a summertime treasure. White birdseye piqué—printed, piped, and belted in black or navy. $60. Saks Fifth Avenue and all stores; The M. O'Neil Company, Akron, Ohio; The Fashion, Houston, Texas.



The social cotton—

Mollie Parnis' dress of tiny black-and-white houndstooth checks,

polished with lustre black on spencer and midriff—

69.95, in the Third Floor collections, Lord & Taylor—

New York, Manhasset, Westchester, Millburn



MOLLIE PARNIS "SUMMER MIST"...bouffant grey organza, circularly striped with white. About 90.00



This is how it comes to you in the plain brown-paper wrap from France. Two full Ounces . . . . . $9, plus tax.

give her a perfume as once you introduced her eyes to books, her ears to music. Tell her that perfume is the heartbeat of fragrance . . . and becoming to womanliness. Tell her a little aura of perfume about her always is the rule, rather than a great deal occasionally. And set her taste with one of the "great" perfumes, from France. It need not be costly, now. Of my own I would recommend just two for a girl learning to tie a face veil and knot a dress sash beautifully—No. 6 for the quiet girl, No. 7 for the adventurous one.

LUCIEN LELONG

PARIS


THIS IS YOU
Gown: Edward Carroll Jewels: Harry Winston *plus tax

AS REVLON SEES YOU

YOUR "TOUCH-AND-GLOW" COMPLEXION

...all aglow with the fabulous flattery of candlelight... captured for you in Revlon's "Touch-and-Glow"... *first* liquid face make-up that *beauty-treats* your skin...because it's made with miraculous *Lanolite!*

(And Revlon Face Powder adds the final touch of perfection!)

YOUR LASTINGLY LUSCIOUS LIPS

...lavished with Revlon's new *non-drying* "Indelible-Creme" lipstick... world's *creamiest* lipstick, blended with lip-softening *Lanolite!* Fantastic, how it clings! And the colors? *Fabulous,* because they're *Revlon!*

YOUR FLAWLESSLY GROOMED FINGERTIPS

jewelled with Revlon's fashion-genius colors...in Revlon's *new* Nail Enamel...a true *cream* Nail Enamel, so it's never *harsh* on your nails. It's the *longest-wearing* Nail Enamel you've ever worn!

Revlon's "Indelible-Creme" Lipstick 1.10*
Revlon's regular Lipstick 1.10*
Revlon's *New* Nail Enamel .60*
Revlon's "Touch-and-Glow" 1.10 and 1.60*

Revlon
WORLD'S FOREMOST CREATOR OF GENIUS COLORS!

Nardis of Dallas

. . . draws two inspired impressions
of summer living in Avondale
Sandbar Denim . . . the trim little
city suit . . . the scarf dress
to wear in and out of the sun.
Both in exciting Companion Color
solids and stripes. Red, gray or
navy. Sizes 10 to 18 and 9 to 15.
Jacket about $9; Skirt about $6;
Sun Dress and Scarf about $15.
Matching Hats about $4 each.

Lord & Taylor, New York
Marshall Field & Co., Chicago
Julius Garfinckel, Washington, D. C.
Burdine's, Inc., Miami
Frederick & Nelson, Seattle
Bullock's, Los Angeles
and at leading stores everywhere

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fabrics

in ready-to-wear, and by-the-yard

Avondale chambrays, novelty weaves,
corduroys, seersuckers, plaids,
denims, tickings

Sold through Southeastern Cottons, Inc.
58 Worth Street, New York 13

BEST & CO.

Fifth Ave., New York 22, N. Y.



Filmy Floats

Light as a summer cloud . . . Best's young, billowy beauties designed by Aywon Originals in the cool town darks that look so right everywhere . . . that look even prettier with fresh color touches at the neckline. Feminine to the very last curve.

(Above:) Silk-and-Rayon Tweed . . . the newest slubbed look in a divinely young dress with cluster-pleated skirt and button-out white pique collar. Black or navy ribbed with white. 10 to 18. **29.95**

(Right:) Silk Organdy . . . the Empire look, sculptured and fitted above a float of skirt over its own taffeta petticoat. Spreading wings in silk stripes add sparkle to the bared neckline. Black or navy flashed with white. 10 to 16. **39.95**



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Contemporary Americana . . . the famous Weathervane suit with its tradition of skilled tailoring and perfect fit, at an unbelievable $25. In the proven acetate fabric Celanese weaves for us with a crispness that *never* cleans out. Solid colors, checks or Ruff-Tex in misses', junior, young Proportioned Plus sizes. At one fine store in your city. For its name, write Handmacher-Vogel, Inc., Dept. V 5, 533 Seventh Ave., N.Y. 18.

PRIGENT

DELMAN PRESENTS HIS "MORE YOU THAN SHOE" SUMMER

SERIES IN YOUR CHOICE OF FABRICS, LEATHERS, COLORS

DELMAN

Agencies in principal cities



Seymour Jacobson

ELEGANCE...pure silk Peau-de-Soie...imported Chantilly lace over net with taffeta petticoat. Black over citron, over blue, all black, Navy over citron. Misses sizes. Around $100.

Seymour Jacobson, 530 Seventh Avenue, New York.

HATTIE CARNEGIE blue room • HARZFELD'S • I. MAGNIN

Peck and Peck

Scotch with all the trimmings... our new imported Braemar cashmere

Last word from Scotland...the cardigan with a shaped waist that stops right *there,* trimmed with double rows of grosgrain ribbon tracing its outline and cuffs. In white, natural, light blue, yellow, dark gray and navy with contrasting ribbon. Sizes 34 to 40, 49.95



Balmoral Castle, Scotland

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Summer cottons, fine-spun and far-flung

as butterflies, destined for a festive round of activities.

This page 95.00, opposite page 125.00.

B. ALTMAN & CO.

Simpson




Lace
IN A CHAMPAGNE MOOD
A Norman
ORIGINAL
LACE AND NYLON TULLE BY
Stern and Stern
The special magic of Chantilly-
type lace sets a champagne mood in this
enchanting cocktail dress with billowing skirt of misty,
floating nylon tulle . . . buttoned with glitter. Powder blue,
pink, aqua, rose, champagne, white or toast. Sizes 10 to 18. About $40.
AT THESE FINE STORES: A. HARRIS, DALLAS • SAKOWITZ BROS., HOUSTON • HALLE BROS., CLEVELAND • HARZFELD'S, KANSAS CITY
H. P. WASSON, INDIANAPOLIS • NEUSTETER'S, DENVER • OR WRITE TO NORMAN MODES, INC., 1385 BROADWAY, NEW YORK 18, N. Y.

. . . and glowing with color.

Laurel . . . original Bogoff

designed imported moonstones . . .

accented with rhinestone brilliance.

WHITE and moon dust colors.

At fine stores everywhere.

Necklaces from $3 to $10, Bracelets $5 and $6,
Pins from $3 to $5, Earrings from $1 to $5 . . . plus tax.

Exclusive Bogoff design patent No. 161730

Where quality

is the

first consideration in a fabric

there is

no substitute for Celanese*

A C E T A T E . . . . . the beauty fiber

Raycrest Mills, following the tradition of weavers the country over, chooses acetate year after year in order to achieve their finest fabrics. Here, in this outstandingly beautiful twill sharkskin . . . acetate, the beauty fiber is used alone to give the rich crispness, the lively touch, the well-scrubbed look. Tina Leser captures these qualities in one of the prettiest beach-side ensembles of the season.

Aqua, white or pink. Sizes 10 to 16.
About $25 and $30. Available at Lord & Taylor, New York;
The Gidding Co., Cincinnati; Montaldo's, all stores;
I. Magnin, Los Angeles. For other stores see the Buying Guide.

*Reg. U. S. Pat. Off.

Celanese CORPORATION OF AMERICA, New York 16



a new way of weaving

a new world of color . . .

Wamsutta launches **Frosty-Tones** TRADE MARK

in sheets and towels

News as only Wamsutta can loom it . . . blending an immaculate white thread with a soft pastel thread to produce the softest, frostiest haze of color ever to cast a spell on your room—and you! See Frosty-Tone sheets in that superlative Supercale* quality, see luxurious Frosty-Tone Wamsutta towels and bath rugs, all matched up in blue, pink, yellow, or green. At fine stores everywhere.

Wamsutta Mills, New Bedford, Mass.

WAMSUTTA *Sheets and Towels*

*®



FROSTY-TONES SET A NEW DECORATING THEME

Sheets and towels by Wamsutta • Draperies, Wamsutta Frosty-Tone sheeting by-the-yard • Curtains, Wamsutta Tissue Chambray by-the-yard • Frosty-Tone room-size cotton rug by Wunda Weve • Frosty-Tone pure wool blanket by Kenwood



Festivity in white with black.
Frosty cotton lace with a wide-shoulder
neckline of gentle scallops. Fashion
phrasing perfectly punctuated by belt
and buttons of blackest velvet. Also in
blue or pink. Sizes 10 to 18 . . . 69.95

In the City of Washington

WOODWARD & LOTHROP

10th, 11th, F & G STREETS, N. W.

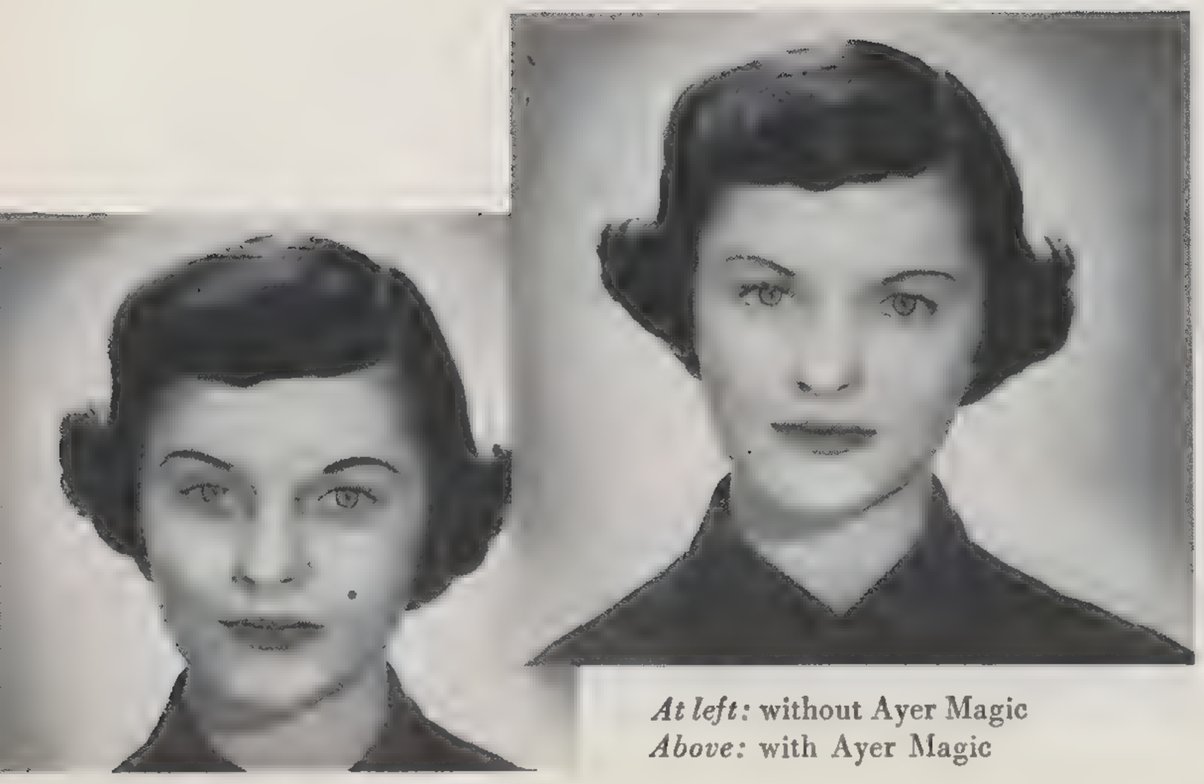
make light of your shadows with



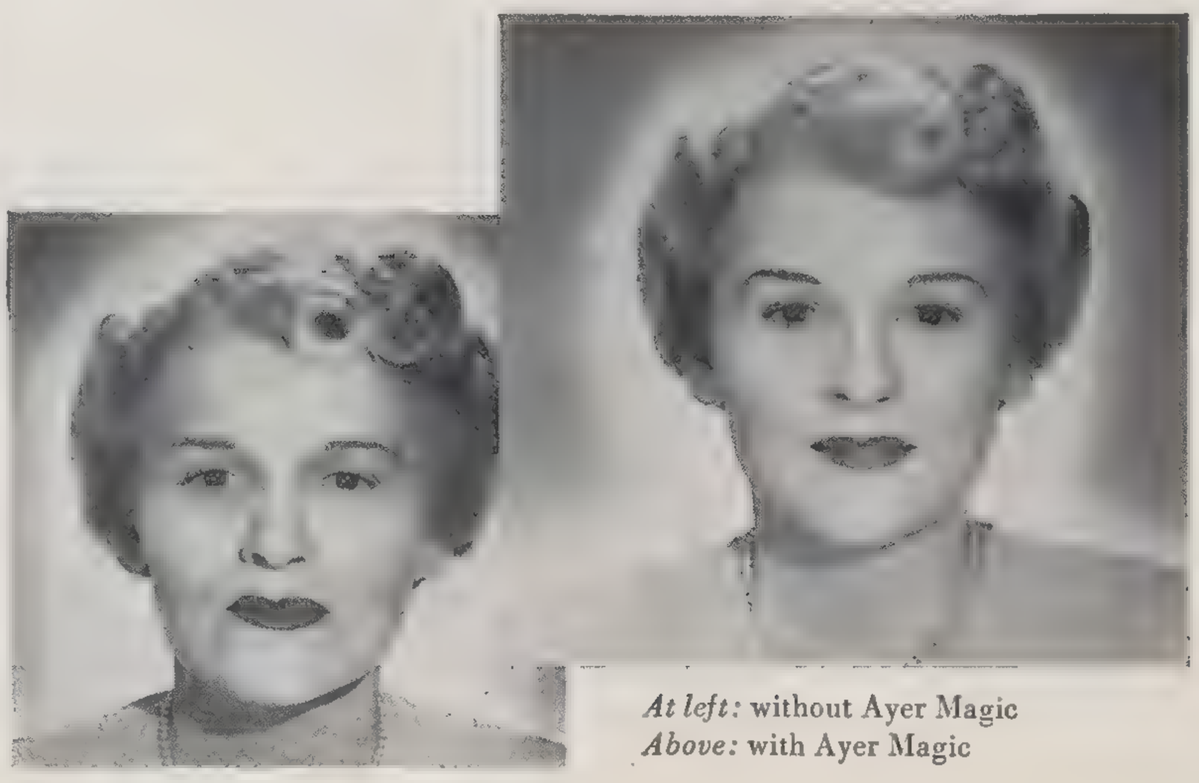
a completely new cosmetic that helps you create beautiful illusions—lose in light the unflattering lines and shadows common to most women.

The first important beauty news in years—Ayer Magic is a quick, simple addition to your regular make-up. It is *not* a foundation—*not* a color—*not* a mask. Ayer Magic *is* "captive light" in cream form. Apply Ayer Magic to facial lines and shadows and the shadows and Ayer Magic both disappear. For Ayer Magic blends invisibly with other make-up—no one can see or feel it on the skin—but everyone will notice the years of difference Ayer Magic makes in radiance and sparkle. Use regularly at home—carry with you for quick repairs. 2.50 *plus tax*. Wherever Harriet Hubbard Ayer preparations are sold.

HARRIET HUBBARD AYER, 390 PARK AVENUE NEW YORK 22



At left: without Ayer Magic
Above: with Ayer Magic



At left: without Ayer Magic
Above: with Ayer Magic

Ayer Magic



Below—This essentially attractive woman is one who uses every way she knows to keep herself looking lovely. She wears regular make-up—but *no* Ayer Magic. *At left,* the same face, same make-up seconds later—*with* a tiny bit of Ayer Magic smoothed on at temples, under eyes, over smile lines, at downward corners of mouth. See how Ayer Magic has made light of the shadows, how the lines and hollows have disappeared, how the whole face sparkles with the radiance of youth!



Ayer Magic for shadow-free make-up

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EVERGLAZE® EVERYWHERE...
CAROLYN SCHNURER PRESENTS HER SUMMER COLLECTION, WITH ACCENT ON FABRIC. HERE, THE EMBROIDERED PEA-POD COTTON, BY REEVES. GREEN ON WHITE. SIZES 10 TO 18. $19.95. OTHERS ON THE FOLLOWING 7 PAGES.

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Carolyn Schnurer

B·O·A·C

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 156.

Reeves Erenmade

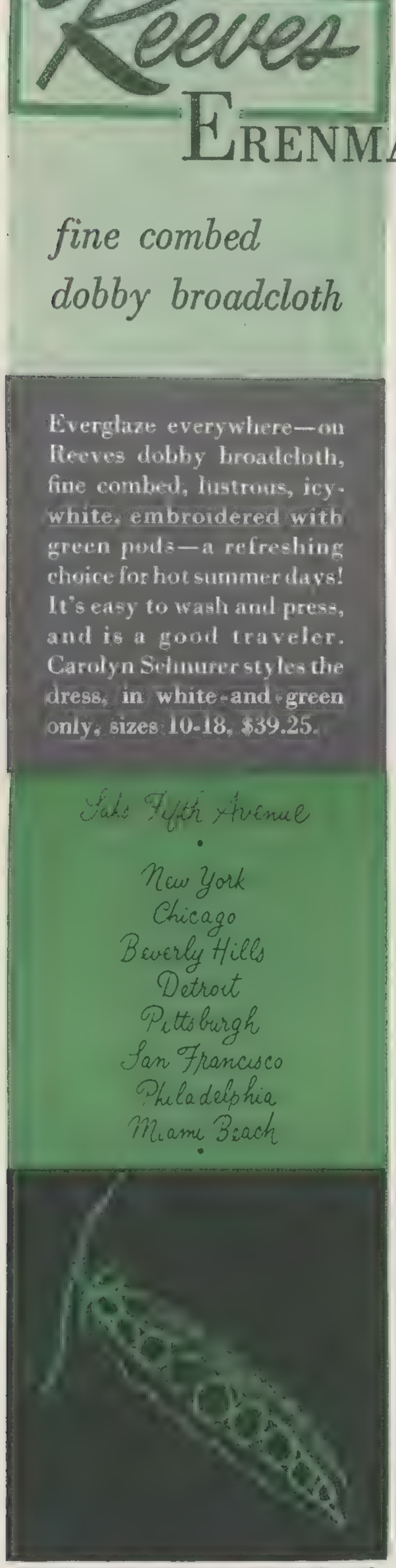
fine combed
dobby broadcloth

Everglaze everywhere—on Reeves dobby broadcloth, fine combed, lustrous, icy-white, embroidered with green pods—a refreshing choice for hot summer days! It's easy to wash and press, and is a good traveler. Carolyn Schnurer styles the dress, in white-and-green only, sizes 10-18, $39.25.

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For names of other fine stores selling this fashion, write to Reeves Brothers Inc., 54 Worth St., New York 13, N. Y.

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Everglaze everywhere . . . when you travel and when you're there. Shown here in Stoffel woven cotton . . . button trim on bodice. Short jacket in blue or green. Or red jacket with pink dress.

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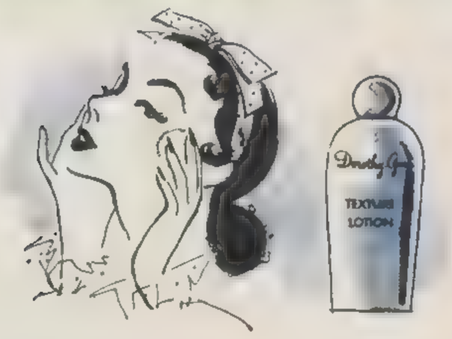


PLAGUED with "combination" skin? Long before the weather puts on its bright Spring face, yours can look fresh, clear, prettier than ever! The Dorothy Gray "Rule of Three," described at right, is custom-made for part-dry, part-oily skin.

P.S. If your skin is dry, oily or normal, Dorothy Gray has a "Rule of Three" designed for your skin type, too.



RULE 1, IS CLEANSE—with smooth-textured Salon Cold Cream, $1.25 to $4.00. (For very oily areas, use Cleansing Cream, Liquefying, $1.00 to $4.00.)



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Perfect complement
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this exquisite
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an illusion of hand-made loveliness echoing
all the poignant beauty of the Old South . . .
eyelet and allover embroidered nylon sheer with
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slip, (about) $23, gown, $30, negligee, $60

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The breath-taking elegance of sheer simplicity translated into nylon tricot



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the beauty fiber

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A Teddy Tinling Design for Masket Brothers. In white only. Sizes 10 to 16.
About $25. At Saks-Fifth Ave., New York; Neiman-Marcus, Dallas; Harzfeld's, Kansas City; Montaldo's, all stores. For other stores see the Buying Guide.

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CORPORATION OF AMERICA, New York 16

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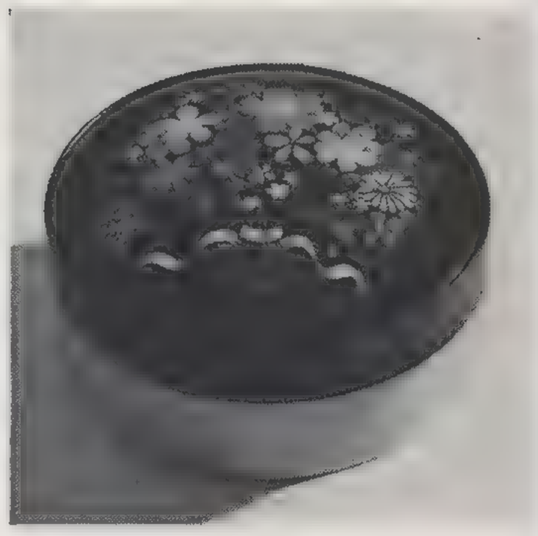
MIEHLMANN

Lily of the valley, a long florist's boxful; a spring bouquet to last all summer. Lucien Lelong's newest and sweetest fragrance, Joli Bouquet, in cream sachet, bath powder, liquid cologne, and a stick of their icy-cool solid cologne. At Altman.



DISCOVERIES IN BEAUTY

More in the way of spring greenery—Clov-r. They're little green, mint-flavoured tablets to dissolve (once a day) at the back of the tongue—whereupon the concentrated chlorophyll contained in them goes to work as an all-over body freshener.



Here's a way to add to the sum total of fragrance and to tint the pink petal complexion we've been talking about this spring: Caron's famous perfume, Fleurs de Rocaille, in a fine-textured face powder imported from France. Saks Fifth Ave.

Dwalyne
HAND MADE LINGERIE

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Columbus, Ohio
Denver, Colorado
Greensboro, North Carolina
Richmond, Virginia
St. Louis, Missouri
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Rockstad's Inc. c/o Harolds
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Ransohoff's
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Weiss Bros. c/o Gus Mayer Co. Ltd.
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Bird Speakman Inc.
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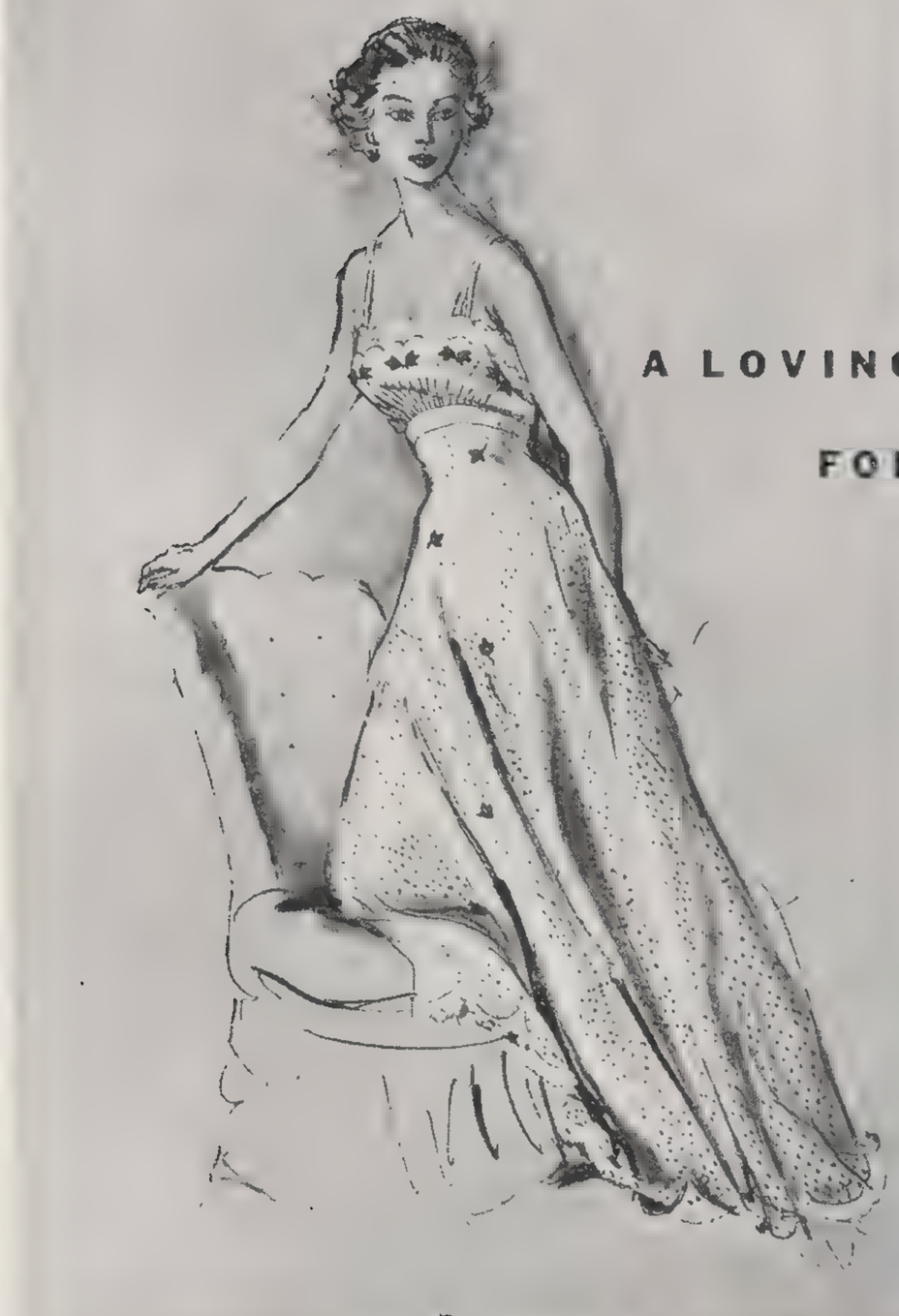
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Racine, Wisconsin

Bartley Shop
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Give her superfine silk or filmy nylon lingerie by *Dwalyne.*

Mother — and daughter too — sigh for the gift that speaks tenderly . . .

. . . this lovely wisp of luxury lingerie

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Wanted! For lifting hearts...and charms

Warner's new million dollar hold-up...strapless bras of peek-a-boo eyelet—in love with making you lovelier, intrigued with giving you the year's most uninhibited shoulders.

Snow-bright eyelet three-quarter bras, lined in sheer, stay-in-shape nylon marquisette. There's a whisper of yesterday in the modest scalloping at the bodice line. What wonderful comfort with deftly padded wire and the gentlest bones you never noticed. Breathe-easy A'Lure nylon elastic backband.

They're Warner's...they're wonderful..., they're at the nicest stores everywhere.

#1130 *(Left)* Carefree comfort 'neath off-the-shoulder charmers. Eyelet short line strapless. White. $5.00.

#1175 *(Right)* 'Neath your sheerest blouses—not a strap in sight. Eyelet long line strapless. White. $7.50.

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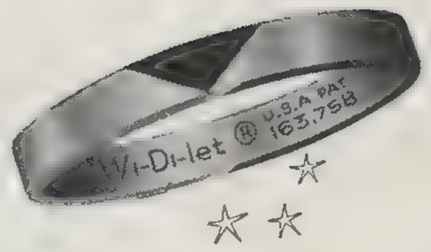
Tender touch of embroideries on summer white,
more radiantly becoming than anything short of a halo
Lacy openwork on needlepoint pique (right), about $60.00.
Coral, blue or white roses on rayon "Sheeray" (left), about $70.00

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Something NEW and IMPORTANT!

At long last—a dignified symbol of your true marital status!

Until now the lack of such means of disclosure may have given rise to socially difficult situations. Yet you have been properly reluctant to dispense with your wedding ring—while wishing to avert the implication it conveys. Perhaps subconsciously you have longed for some tacit symbol which would reveal your precise position in the social pattern.

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The Wi-Di-let is a ring of classic elegance. Slender as the wedding band, it is fashioned of luxurious 14 karat white or yellow gold*—characterized by the distinctive triangular setting of rich black Onyx. Worn with or without the wedding band the Wi-Di-let is socially correct and engagingly adaptable to personal preference.

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The Wi-Di-let now is yours—an intimate possession! Wear it proudly—for all to see! It is for you alone—a thing of joy and beauty—your voice in gold!

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Order by ring size and color.

GOLD (white or yellow) $35.00
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that's a must for every lovely woman.
CLOV-R, with more and better chlorophyll
than any other, gives you *complete*
and absolute daintiness—
one pleasant mint tablet a day
—the only deodorant you need!



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Token your devotion, on a birthday

or anniversary, with diamond clip or pin . . .

and your gift will be ever cherished. Diamonds are worn both

night and day...their loveliness is eternal...their value enduring.

Your selection may be modest—a small precious metal

clip or pin with a single diamond, for under $100...

or majestic—an all-diamond cluster, for over $1000.

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Of all beautiful gowns
the best beloved
for graceful permanent
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perfect fit. Most cherished
for the wonderful washability,
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Now newly enchanting
in Aquamarine
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Ruby Pink
Star White
Sun Yellow
in sizes 32-38
at $19.95.

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When you plan for Summer

you plan for

the

american golfer*

First you plan to look lovely, plan to keep cool. The American Golfer plans to bring you the right fabrics and designs in just the kind of summer clothes you are looking for.

Illustrated:
one of many American Golfer classic dresses, this, done in a miniature checked gingham, $10.95. And among the striped seersucker separates, sleeveless shirt—$1.95; pedal pushers—$5.95
Sizes 10 to 20.

Sold by Good Stores everywhere

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Made by Straus, Royer & Strass, Inc., Baltimore, Maryland

CRÊPES

BY MADELINE MILLER

Most countries have their pet pancakes. The French have their paper-thin crêpes. Russian *blinis* are smaller and fatter versions made to be the perfect accompaniment for caviar and sour cream. American and English pancakes are thicker, and usually served only with sugar and lemon, syrup, or folded with preserves. In Sweden, they are thin again, but there I have only met them with thick black currant jam.

The Mexicans have their *tortillas*, made of entirely different ingredients, served with a variety of fillings; and such a convenient wrapper for the many different kinds of pepper sauces, for the cut-up spiced meat, or the delicious avocado and pepper mush they call *guacamole*. No plate, knife, or fork is needed. You get a *tortilla* plonked onto your hand, do your own filling, fold it up, and there you are.

But the French in their crêpes have something even more adaptable, as the same recipe also provides the basis for a number of dishes more practical, if less dramatic, than the famed Crêpes Suzette. To me, the great point of crêpes is that they can be made ahead of time (with the exception of the "Aurora" and "Viennese") and kept through the day, or stored in the icebox overnight.

As a first course at a formal dinner, they are invaluable when stuffed with red caviar, mushrooms, cheese, or fish. Filled with creamed chicken, brains, or fish, they make an excellent main dish for a week-end lunch, accompanied by a salad and followed by a simple dessert. As a stand-by for emergencies they are not only useful but good for the imagination.

The menus which follow are listed in three categories.

1. CRÊPES, STUFFED, AS A FIRST COURSE:

Crêpes Aurora
Roast Lamb with Mint Sauce
Crème Brûlée

Crêpes stuffed with Mushrooms
Baked Red Snapper
Scalloped Potatoes
Salad
Chocolate Mousse

Crêpes au Roquefort
Boiled Beef and Dumplings
with Carrots and Cabbage
Apricot Flan
(very thin, with thick cream)

2. CRÊPES, STUFFED, AS A MAIN LUNCHEON DISH:

Leak, Potato, and Cream Soup
(Made with chicken consommé)
Crêpes stuffed with Chicken
Avocado Salad
Cheese and Fruit

Jellied Eggs
Crêpes stuffed with Tuna Fish
Cheese and Salad

Crêpes stuffed with Brains
Romaine and Endive Salad
Vanilla Ice Cream
with broken-up peanuts and
apricot preserve

3. CRÊPES AS DESSERT:

Quarters of Avocado
filled with Red Caviar and
sprinkled with lemon juice
Escallops of Veal
with mushrooms and sour cream
Mashed Potatoes
Peas
Crêpes Suzette

Curried Cream Soup
made with chicken consommé
Boiled Smoked Tongue
with currant and sherry sauce
Lima Beans
Potatoes
Viennese Crêpes

Crabflakes
with cream and Worcester sauce
dressing
Curried Lamb and Rice
Salad
Marmalade Crêpes
(Continued on page 61)

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Miami, Richard's Store Co.
New Orleans, Godchaux's
Nashville, Loveman, Berger & Teitlebaum
Philadelphia, The Blum Store
Pittsburgh, Joseph Horne Co.
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St. Louis, Scruggs-Vandervoort-Barney
Topeka, Crosby Bros.
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Georgiana



Georgiana has a wonderful collection of voiles marked Tebilized. They all have the superfine and tested crease-resistance that lasts the fabric's lifetime. That's why you'll look so beautifully groomed in them all summer long. Delightful example: this charmingly shirred print with winking buttons. White, green, beige, sizes 12 to 40 and 12½ to 22½. At Bloomingdale Bros., New York; S. Kann Sons Co., Washington, D. C.; J. L. Brandeis & Sons, Omaha; Meier & Frank Company, Portland and other leading stores. For store near you, write Tabin-Picker & Co., Chicago, Illinois. $12.95

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CRÊPES

(Continued from page 57)

BASIC RECIPE FOR CRÊPES
(for six people)

This should make at least 24 crêpes, depending on their thickness and the size of the pan.

1 full cup of all purpose flour
1½ ounces, or a third of a stick of butter, melted but not browned
2 cupfuls of cold milk (more can be added if the consistency is too thick)
1 whole egg and 2 yolks
Pinch of salt
About the same amount of butter melted later for greasing the pan
(Note: If the crêpes are to be used as a dessert only, add 2 tablespoonfuls of sugar and a small glass of brandy or rum. These are additions, and not necessities.)

Put the flour in a mixing bowl; break the egg into it and add the two yolks and the salt (also the sugar, if used). Pour in a little of the milk and mix with a fork (add the brandy or rum if you are going to use it). Add the rest of the milk and go on beating. If the mixture has become lumpy, put it through a sieve at this stage. Now add the melted butter and beat a little more. It is important to make this batter about two hours before using it. Keep it covered, but out of the icebox. It should have the consistency of store whipping cream; if it is thicker, add more milk.

Put the other lump of butter into a small saucepan, melt it, and put the pan on the side of the stove where you can reach it easily. Tie a doubled piece of clean cotton cloth over the end of a wooden spoon and put it into the melted butter. Find a ladle or big spoon which holds exactly the amount of batter to cover, and only just to cover, the bottom of the pan. (You can experiment with this by using water.) All this sounds rather fussy, but it is worth the trouble, as the actual cooking is so fast that you need everything close at hand.

Take a small frying pan (size 40 is perfect). The dime store kind are perfect as they usually have longer handles than the more expensive ones and, being thinner, heat up more quickly.

Rub the pan with the buttered cloth-covered spoon, going up the sides as well. Put the pan on a high fire and let it get really hot all over; the butter should be smoky but not burnt. Pick up the pan and ladle the batter in while twisting the pan about so as to let the batter run over the bottom. Replace on the fire. The batter will start bubbling a bit in the middle and browning round the edges. At this point, shake and toss it. If the thought of this performance is too terrifying, take the pan off the fire and turn the pancake over with a wide spatula or flexible cake turner.

When the second side is done, turn the golden, slightly crisp crêpe out onto a piece of waxed paper and start again. The pan must be brushed with butter each time. When working with two pans, the cooking time of one gives just enough interval to butter and pour the batter into the other.

If the crêpes are going to be used as a dessert, sprinkle a little granulated sugar between each one. Put another sheet of wax paper over the top when finished and tuck it in all round. Leave the crêpes out of the icebox if they are being used the same day, or put them in if they are to wait overnight or longer.

Crêpes stuffed with Mushrooms, Creamed Chicken, Tuna Fish, or Creamed Brains

Wash, peel, and cut up a pound of mushrooms, including the part of the stalk that is near the cap. The very small ones do not need peeling. Sauté in butter very slowly, with a little salt and quite a lot of ground white pepper. They become tough if cooked too fast. When soft and mushy, add 1½ tablespoonfuls of flour, and when well mixed and thickened, add a pint of milk in three stages, stirring well between each. When smooth, put in a double boiler and keep on very low heat till wanted. (For a richer sauce, substitute cream for milk.)

Strain off the excess sauce from the mushrooms into another pan or dish. Spread the mushrooms on the crêpes, roll them, and put these sausage-like crêpes side by side into a fireproof dish with low sides. A square or rectangular dish is best as then they can be stacked to fit. Pour the rest of the sauce over the top. (Don't leave any gaps or the sauce runs off the top and the crêpes get mushy underneath.) Put in a very hot oven till well heated through and serve.

Crêpes au Roquefort
(Gruyère, Blue, Parmesan, Dutch)

For 2 cupfuls of Béchamel sauce (butter, flour, milk, and pepper), add 1 cupful of Roquefort cheese reduced to a mush with a fork. Season with a little grated nutmeg and mix well. Spread on the crêpes which have previously been heated in the oven, and roll. Stack in a fireproof dish, sprinkle with some more grated cheese, and, as the French say, make them *vivement glacer*, that is, put them under a hot broiler. (It is rather fascinating that the term *glacer*, which is "to ice," should be used for hot as well as cold recipes. The best explanation I can give is "to make shiny like ice.")

Crêpes Aurora

In this case, the crêpes are much better if made just before and kept warm, although it is possible to make them ahead of time and reheat them in the oven. In either case, they must be stuffed by the cook while the guests are drinking cocktails.

Take a large jar of red caviar which has been in the icebox (this is important). Mix it with half the quantity of sour cream (this too should be very cold). Sprinkle with pepper-mill black pepper and lemon juice to taste. Spread the mixture on the crêpes and roll. Put into a fireproof dish and into a very hot oven for a few minutes. The object is to heat the crêpes but not the filling.

Crêpes Suzette

Prepare on a side table in the dining room:
6 hot plates
A chafing dish base with lamp
A large oval silver platter
1 stick of butter and ¼ pound of granulated sugar, mixed together
A small bowl of granulated sugar
The grated rind of an orange (outside only—not the bitter white skin inside.)
Curaçao and brandy
The pre-cooked crêpes on a plate
A large fork and a spoon

Melt in the chafing dish some of the butter and sugar, add some of the orange juice and a little of the grated rind. Swish it all around with the fork till good and hot. Put the crêpes in, one at a time, turn each of them over until soaked and hot. Fold four ways and stack at the end of the dish. When you have folded up six or eight (depending on the size of the platter), sprinkle with curaçao and brandy. If the dish is hot enough, it should light by itself. Otherwise, light with a match. With the fork bring each crêpe into the flames, turn it over, and stack again, ready to serve.

The recipes for Crêpes Suzette vary enormously. On the *Ile de France*, they use no orange juice or rind but add three liqueurs, kirsch, rum, and Bénédictine.

Marmalade Crêpes

Spread each crêpe with a thin layer of the finely cut, rather bitter marmalade, and roll. Put in rows in a low-sided ovenproof dish. Sprinkle with granulated sugar and put in a very hot oven for 5 or 6 minutes. Serve with heavy, very cold cream in a separate dish. Other preserves and jellies are also good used this way.

Viennese Crêpes

These, like "Aurora," are better made with hot fresh crêpes, as the others get heavy. The custard filling should be made the night before.

Heat ½ pint of whipping cream in a double boiler. Beat the yolks of 2 eggs and mix a few spoonfuls of the warm cream with them. Pour into the rest of the cream. Stir over heat till the custard thickens. Add vanilla or any flavouring you like, though personally I prefer it plain. Put into the icebox to set, preferably overnight.

Not more than an hour or two before serving, spread the custard on the crêpes, roll, and stack in a fireproof dish. Then make this burnt sugar toffee to put over the top:

Put a cupful of granulated sugar into an aluminum frying pan on the fire. With a very springy spatula, keep moving it around so that one part doesn't get ready before the rest. It will gradually melt and start turning brown. As soon as it is all honey-coloured, take it off the fire, as it burns very easily. Quickly spread this on the top of the crêpes with the spatula, or pour it on in thin rivulets. This must be done at top speed as the sugar becomes hard like toffee almost at once. (Be careful not to get it too thick. I once broke a guest's tooth that way.) The trick is to have the custard thoroughly iced before adding the sugar.

Crêpes Normandie

I have not been able to find these in any French cookbook, and have only had them on the French Line, where some of the waiters called them "Normandie," and others "Normande." So I am presuming that they are named after the late lamented ship and not the province.

Chop up some walnuts and mix them into a stiff paste with honey. Spread this on the crêpes, pour some pre-heated cream over the top, and serve very hot.

Note: Crêpes can also be used as a garnish for a clear soup of the type of Potage Celestine. Keep a couple of unsweetened crêpes aside. Cut them into tiny circles with an apple corer, or into thin strips with a pair of scissors. Heat your consommé, put in the pieces of crêpes, add a little sherry, allow to get really hot, and serve.

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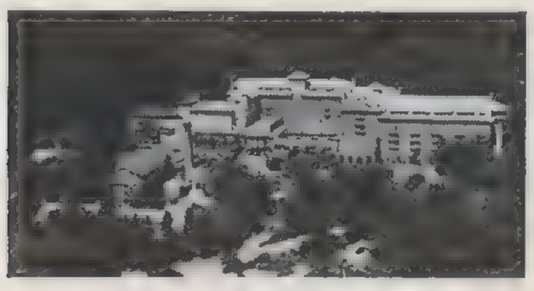
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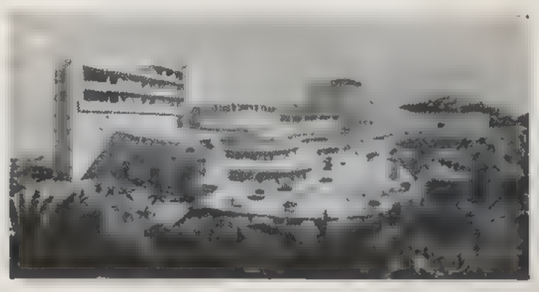
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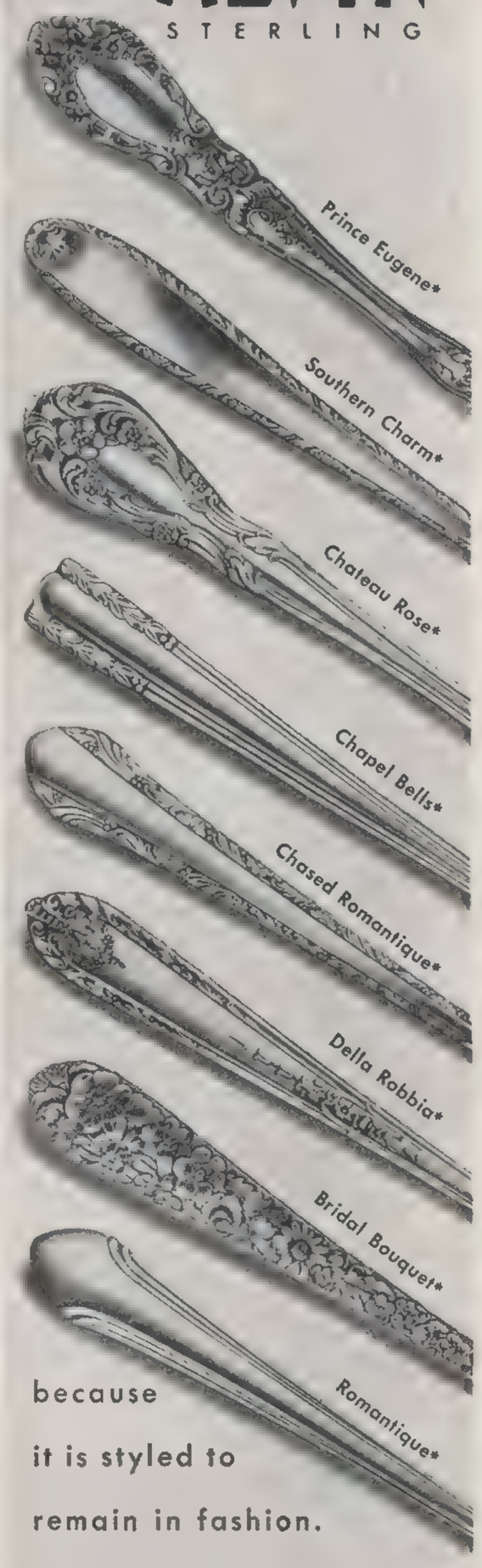
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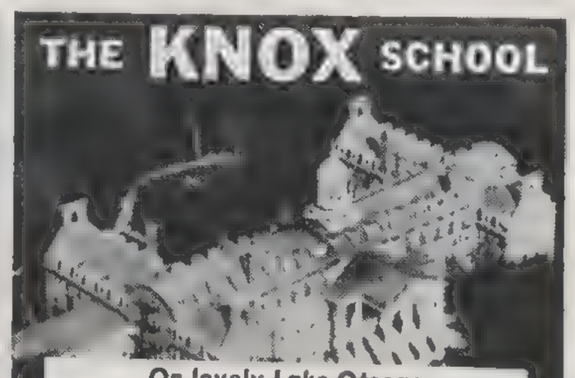
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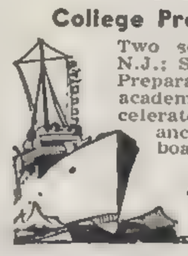
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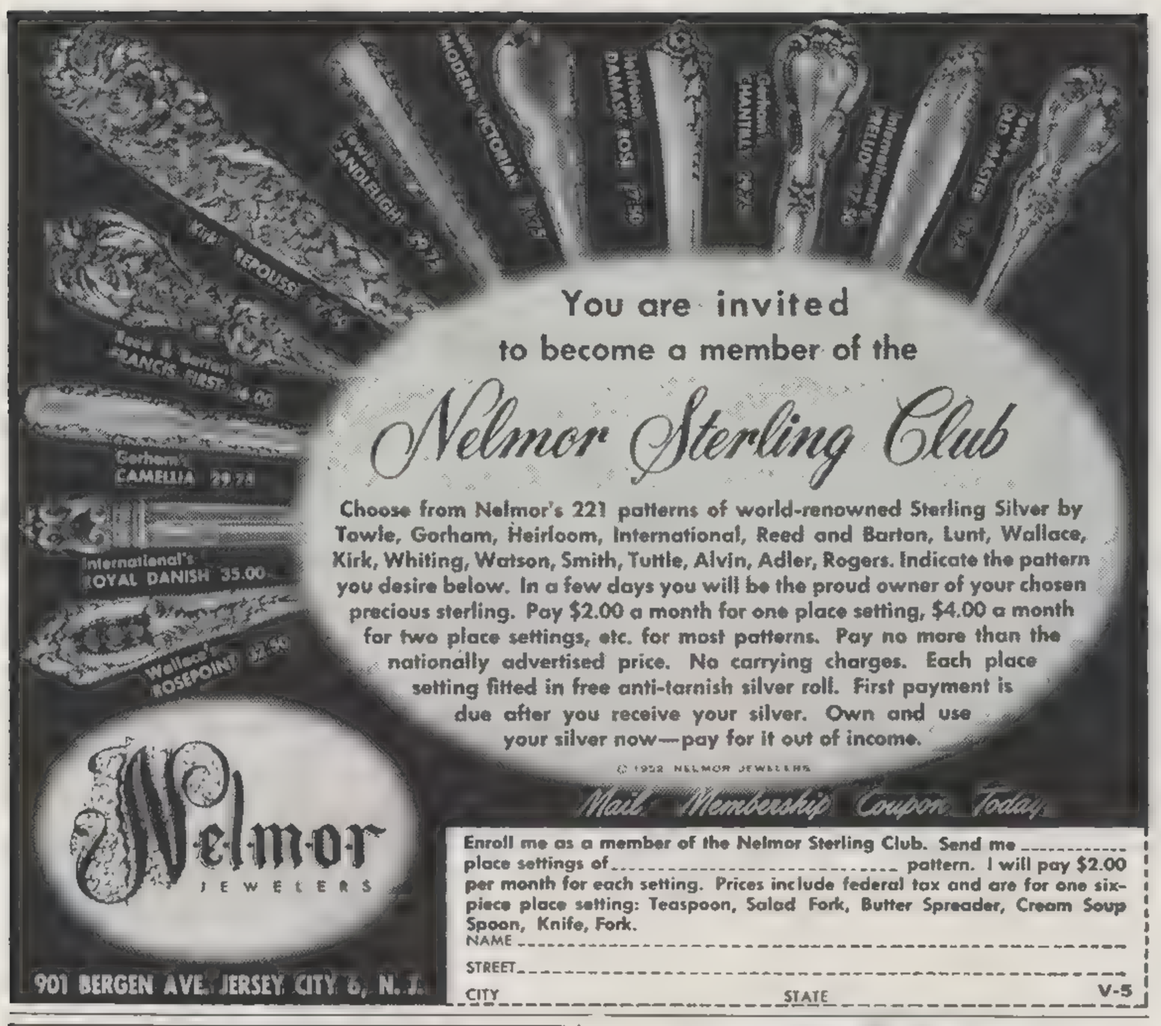
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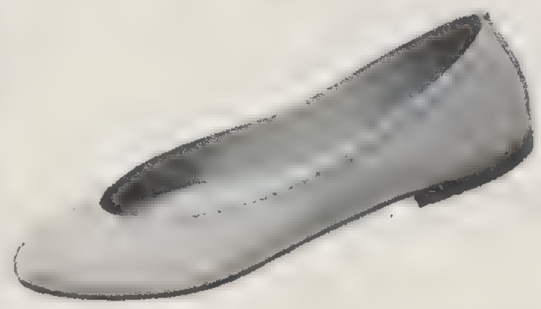
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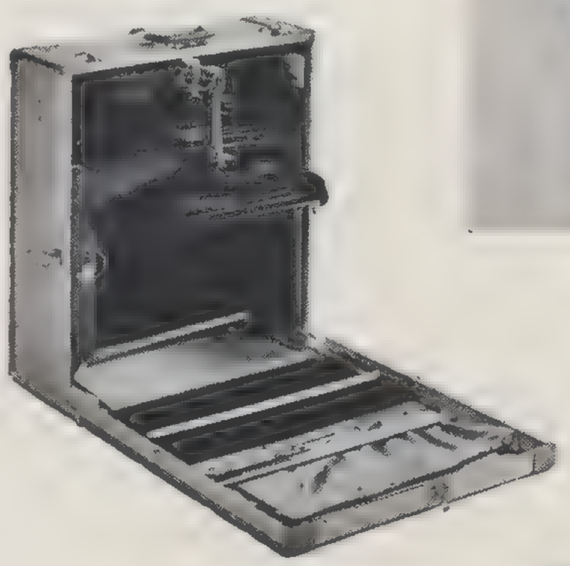


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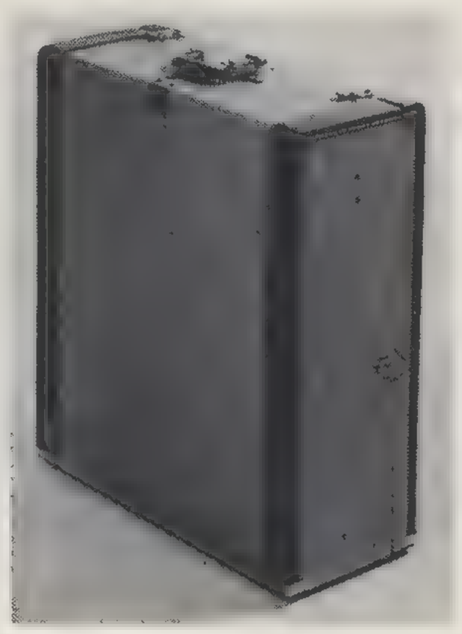
Left: Summer treasure, at a price: a well-cut suit of pale blue slubbed rayon, bound with navy-blue and white striped taffeta. Comes also in beige, navy blue, licorice-grey, in sizes 10 to 18. $35, L. A. Schulman, White Plains, N. Y.

Right: Might be a bride's going-away suit: navy-blue rayon Shantung, with a rim of white piqué at the neckline of the yoked jacket. Also natural, mauve; sizes 10 to 16. $35, L. A. Schulman, White Plains, N. Y.





Above: Open to show its 16-hanger capacity, a suitcase of cowhide-bound canvas over plywood; two hanging levels. *Right:* Closed, the same. 21″ by 23″ by 9″; $54 plus tax, and shipping costs. Dale, 719 Fifth Ave., N. Y.



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Right: Wide cuff bracelets; the point, your own initials. Of a lightweight plastic, dipped in 18-karat gold. $5 ppd., inc. tax. Zenith Gifts, Dept. Z, 2674 Valentine Avenue, New York 58.





Left: White cloqué cotton, non-transparent and washable, for a short breakfast-on-the-terrace robe sashed in checked gingham. Sizes 10 to 18, $20. Jane Engel, 1025 Madison Ave., New York.



Right: For trousseau or travel, this bed-jacket of sheer white nylon embroidered in pink and blue. Shop Hound loves the soft round collar. Small, medium, and large, $14.95. Gertrude Heaney Kane, Inc., 745 Fifth Ave., N. Y.



Above: Heavy sterling silver serving spoon, beautifully shaped; with a pierced three-letter monogram. Length: 8⅜ inches. $13.50 inc. tax. Plummer, 734 Fifth Ave., N. Y.

Right: Another solid piece of sterling silver—a double picture frame that closes like a book, with a backing of green velvet. A present for the bride? Measures 5" by 7". $24 inc. tax. Harry Moss, 32 E. 57 St., N. Y.



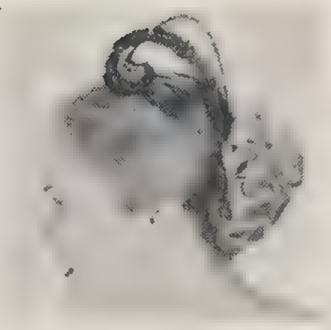
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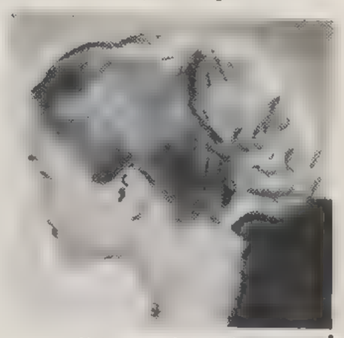
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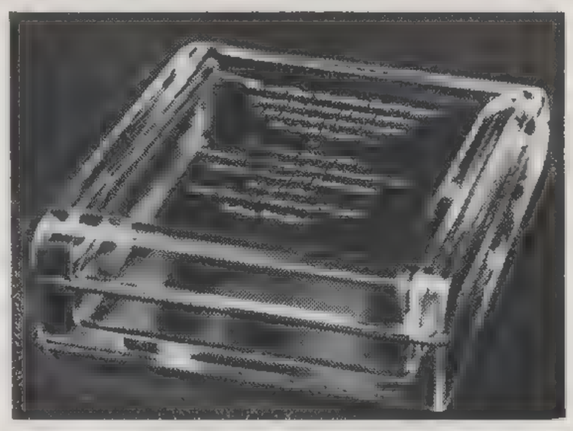
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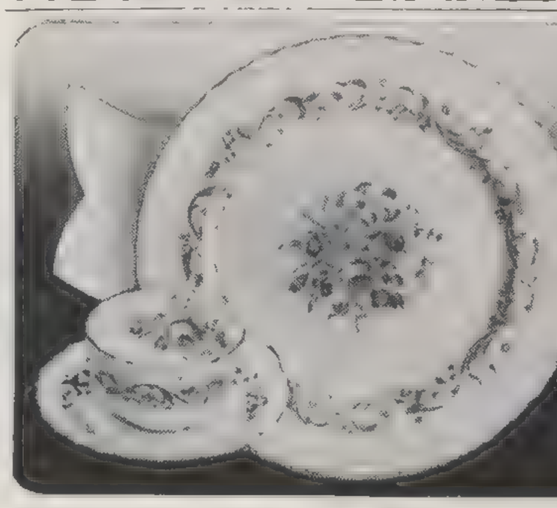
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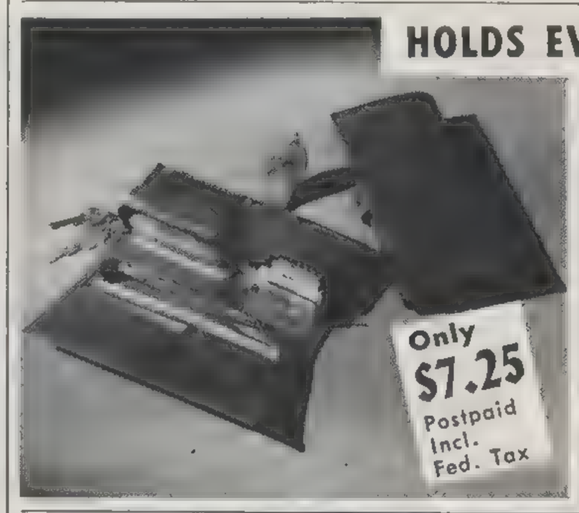
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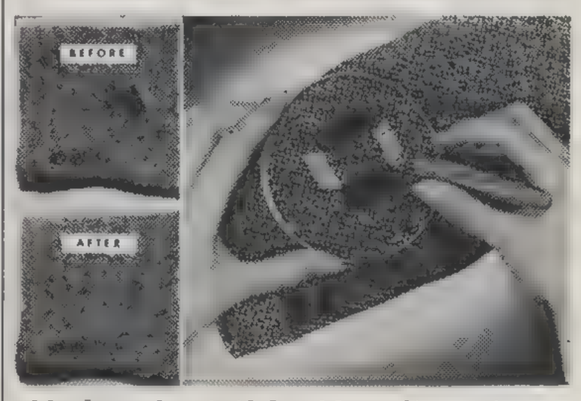
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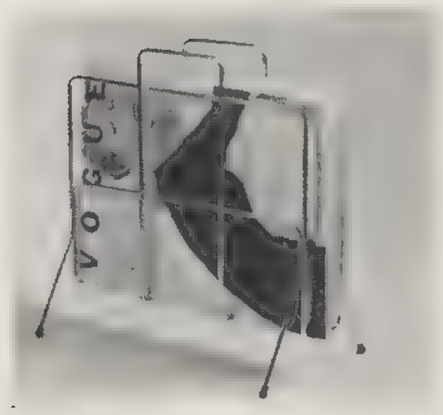
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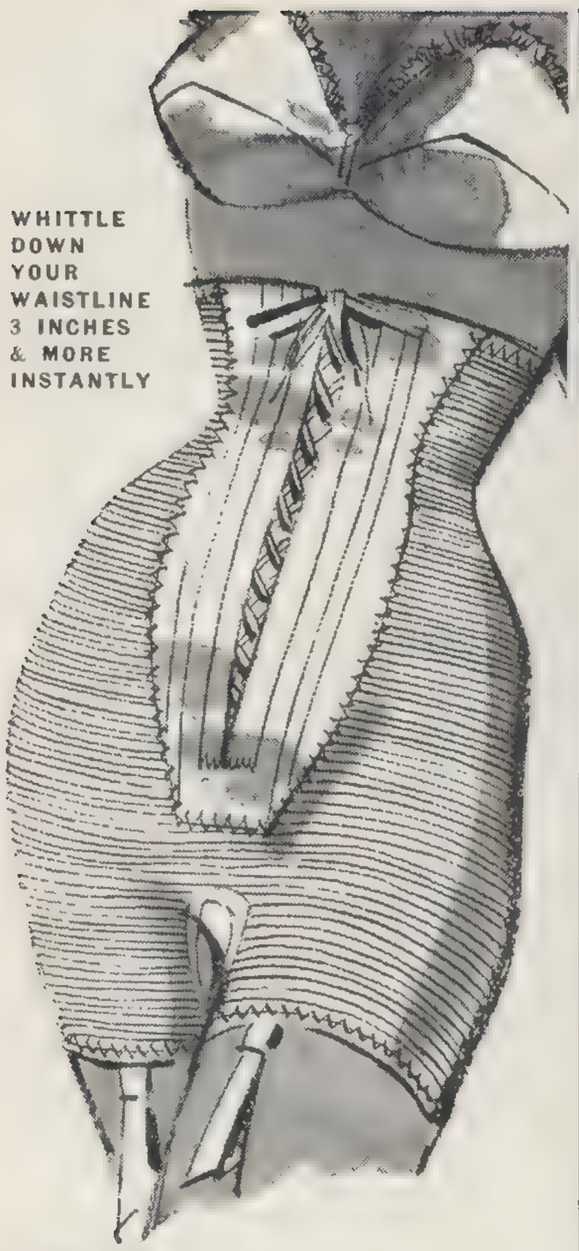


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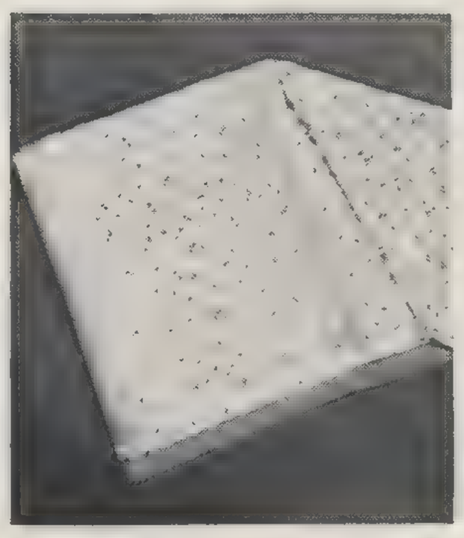
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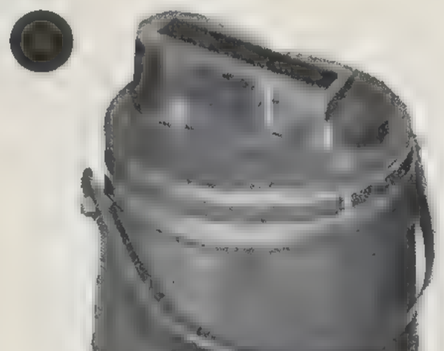
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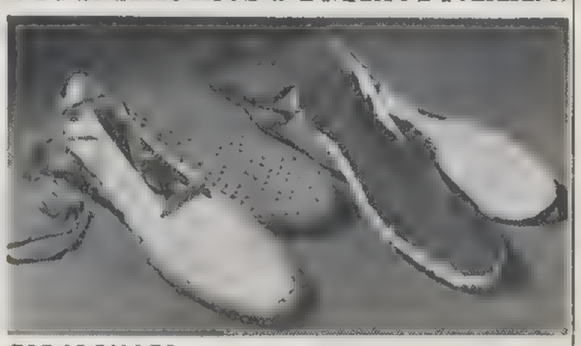
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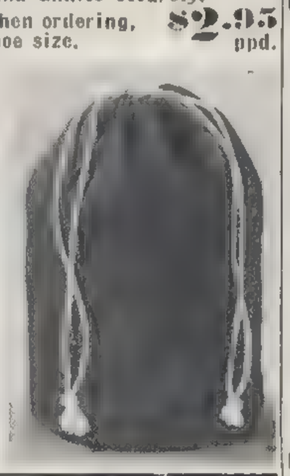
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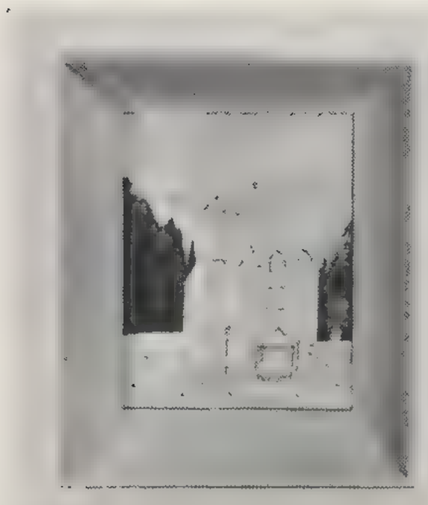
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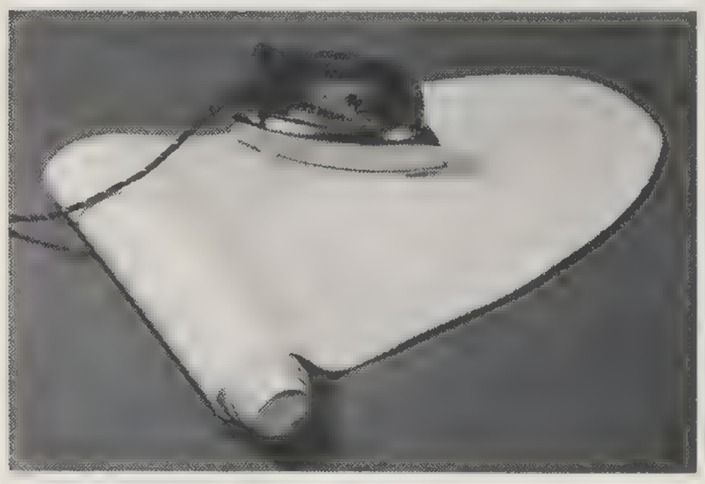
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Left: In a scooped-out frame of wood toned with gesso, a reproduction of one of the Steinberg drawings that appeared in Vogue. $15. Other frames, designed to suit individual pictures. The F.A.R. Galleries, 746 Madison Ave., New York.

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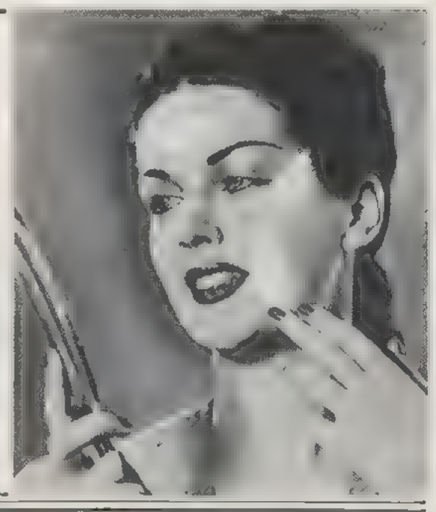
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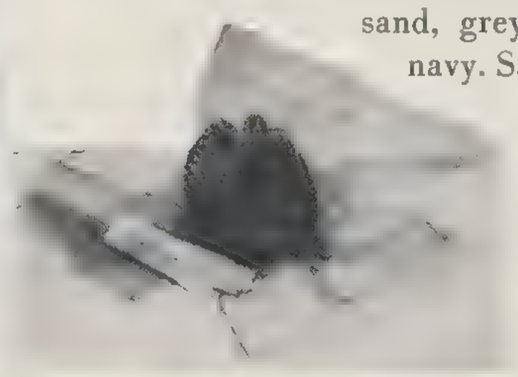
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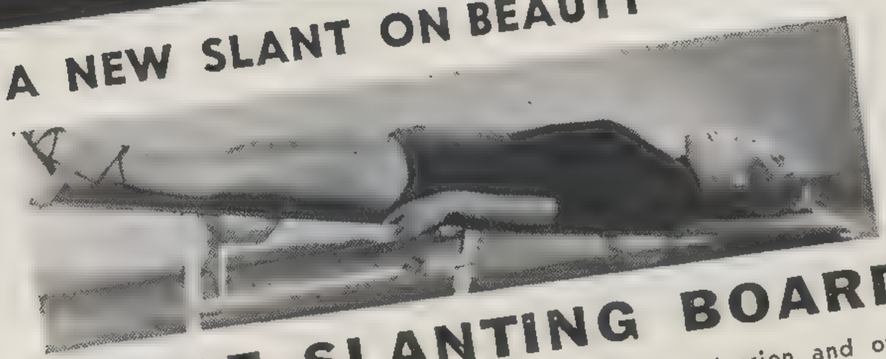
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Art Director:
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Senior Editors:
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ALLENE TALMEY, Feature Editor
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CAROL PHILLIPS
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MAB WILSON
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Merchandising Service Editor:
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BRITISH VOGUE
37 GOLDEN SQUARE, LONDON W. 1
Editor: AUDREY WITHERS
Managing Director: HARRY W. YOXALL

FRENCH VOGUE
4 PLACE DU PALAIS BOURBON, PARIS 7
Editor: MICHEL DE BRUNHOFF
Managing Director: PHILIPPE DE CROISSET

VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.

President: I. S. V.-PATCÉVITCH
Vice Pres. & Adv. Dir.: FRANK F. SOULE
Vice Pres. and Treasurer: BENJAMIN BOGIN
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INCORPORATING VANITY FAIR

New York **Paris** **London**

I. S. V.-PATCÉVITCH, Publisher

EDNA WOOLMAN CHASE, Chairman of Editorial Board

MAY 1, 1952

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PENN



COVER: In cotton, and in clover, a lady who has combined her blues, and found exactly the right solution to city summer. Her coat-dress, of Stoffel cotton Honan, by Adele Simpson, $80. Saks Fifth; Garfinckel's; Harzfeld's; Neiman-Marcus. Her hat came straight out of the Givenchy collection in Paris. Her earrings, Van Cleef & Arpels. Make-up, "Spring Crocus," a bright pink lipstick, and "Blue" eye-shadow: Dorothy Gray.



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Germaine Monteil

VOGUE'S EYE VIEW OF THE START OF SUMMER



HENRY CLARKE

Here we stand literally where we all stand figuratively: one step away from summer. Here, Babs Simpson, a Vogue fashion editor (at the left); and model Sue Jenks, still in their New York tweeds, disembarking from a Pan-American clipper in Lisbon, about to set off into the warm Portuguese sun to audition a collection of early-summer fashions. The pictures they brought back with them, and all the other pages in this issue, comprise Vogue's fashion tip sheet. Here's advice on summer clothes delivered when it can do the most good, while the summer's yet unspent, while that nice round sum of time is still jingling in your pocket, and you're just coming to the delicious realization that you *have* to spend it—for this particular currency simply melts away, like leprechaun's gold, along about the last two weeks of September.





ONE JUMP AHEAD OF SUMMER:

Vogue photographs in Portugal—8 pages

In Portugal, the yellow laburnum was blooming brightly,
the sky was heaven, and the sun was warm—
that's why we went there to photograph
this preview of early-summer fashions. First of all:
The wrap-around, in Lisbon. Two versions of that
most welcome of all summer dresses, the dress that doesn't
go over the head—you walk into it with open arms.
Above: Sand-coloured silk Shantung, with a sash to tie it wrapped.
By Claire McCardell. $50. Lord & Taylor. Our model poses on
the staircase of the street elevator designed by Eiffel;
behind her, the pastel roofs of Lisbon
and the golden-white battlements of the Castle of St. George.
Opposite: The wrap-around dress in shiny pink cotton
with a copper edge. By Carolyn Schnurer,
in Stoffel Everglaze fabric, $30. Peck & Peck; Frost Bros.;
I. Magnin. (We added the waxy beige calfskin belt.)
In the background, the landing steps at the Praça do Comércio—
the St. Mark's Square of Lisbon—and the Tagus, the broad river
which winds a ten-mile trail around the city before it meets the sea.

HENRY CLARKE



A PREVIEW AT ESTORIL:

ORGANDIE AND CORDUROY FOR THE BEACH

News in any woman's language: Organdie to swim in. Corduroy to sun in. The setting is Portuguese—the beach at Estoril, where the sky's a radiant and unrelenting blue, the air's a perfume of heather, salt, and pine, and every guest list reads like a page torn out of the *Gotha*. *Below:* Organdie, brought out of the ballroom and into the sun. It's a wonderful bathing suit for a young, long-legged creature—and guaranteed to come out of the water as bouffant as it went in. Blue and white stripes, porcelain buttons, underpants with cotton eyelet ruffles. By Tina Leser in Fisba fabric. $35. Bergdorf Goodman; Marshall Field; I. Magnin. *Opposite:* White corduroy, baby-clothes corduroy—entirely practical and a dazzling sight, we discovered, in the seaside sun. It's two-piece: short belted rompers and a cardigan shirt. By Brigance for Sportsmaker, in Crompton fabric, $23. Lord & Taylor; Hudson's; Hutzler's; Thalhimers.



HENRY CLARKE



A PREVIEW ON
THE PORTUGUESE BEACH:
THE DARK BATHING SHEATH

We loved the way they looked when we saw our models wearing them on the bleached sands of the Tagus River at Belem—bathing suits with the dark, slender figures of dancers in their practice tights. *Above:* Navy-blue nylon taffeta, the sides woven of Lastex yarn. By Jantzen. $19. This one-piece suit and the Vera scarf (it can clip to the head), both at Henri Bendel. Sunglasses by Lugene. *Right:* Navy-blue satin woven with Lastex yarn. One piece; strapped once only. By Sacony, $15. This, and the headkerchief (another clip-on Vera scarf) : Lord & Taylor. *Facing page:* One-piece black rib-knit cotton, with a length of striped silk stole for a loincloth. By Claire McCardell, $25. Lord & Taylor; The Blum Store; Himelhoch's; Sakowitz. In the background, the ancient Torre de Belem, standing on the spot from which Vasco da Gama set sail.





HENRY CLARKE



IN A PORTUGUESE PALACE:
A PREVIEW OF BLACK AND WHITE

More and more a summer classic, the dress that's boldly black and white. We auditioned these at Queluz, once a Royal Portuguese summer palace, a pale pink treasure hidden in the shady woodlands back of the coast. Abandoned but exquisitely restored, the great eighteenth-century court is now silent, except for the splash of frogs in the blue-and-white Dutch canal. *Above:* A tucked cotton shirt, $12; a Tebilized linen skirt with a fascia waist and a run of grosgrain ribbon at the sides, $25. By Brigance. Lord & Taylor. *Near right:* Black fish on white handkerchief linen, the collar a wool-fringed scarf. By Kasper. $40. Bendel's Young-Timers; J. W. Robinson. *Facing page:* Striped piqué, cut like a mandarin coat above the waist. By Kenneth Tischler, about $23. Bendel's Young-Timers; Woodward & Lothrop; J. W. Robinson.





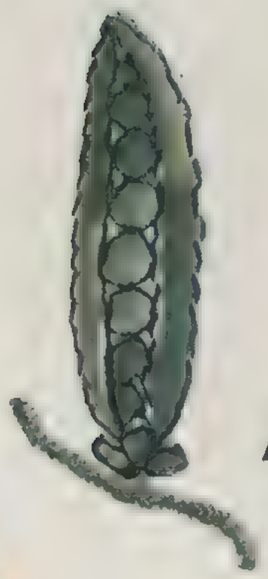
HENRY CLARKE

FRANCES MCLAUGHLIN











A BUDDING FASHION: BOTANICAL PRINTS

Seen in the highest categories of fashion this season (French fashion, too): fabrics flowered, fruited, and vegetabled. More than charming, they have enormous style—look not like sketches, but like master engravings.

Facing page: A patch of marigolds—wonderful environment for a sunburned blonde. Dress alone, about $30, in crinkled ABC cotton (pressing's unnecessary).



Above: Pea pods (new peas) embroidered on white cotton; pea-green piqué shorts. Shirt, about $20, in Reeves-Erenmade Everglaze fabric; shorts, about $8, in fabric by ABC.

Below: From a magic garden—black roses. The shorts are Ameritex Everglaze cotton; the halter, broadcloth. Together—a bathing suit; together—about $17.

Everything: By Carolyn Schnurer, at Saks Fifth; Garfinckel's; Thalhimers.
Lipsticks: All by Helena Rubinstein; the shade, the new "Sunny Coral."



THE BEST THERE IS IN FASHION— CAN BE COTTON

We know a woman, a fervent forward-buyer, whose summer wardrobe is practically all assembled—and who discovered, when she got it home, that practically every stitch of it is cotton. It wasn't something she'd planned, though naturally she'd planned to have the coolest and freshest as well as the smartest clothes she could find. It just happened that way—this way:

She set out in search of a terribly good-looking summer suit, a warm-weather version of her best wool suit, really, and when her eye lit on a marvellous light-as-air tweed, beautifully cut and with a top designer's label in it, she knew she'd struck gold. The saleswoman who wrote the slip told her: "Incidentally, you could even wash this, you know—it's cotton."

She wanted one dress with an extraordinary waistline (she's very midriff-conscious, our friend, since she read the reports from Paris), and the one she decided on was a high-waisted princesse, cut in a pretty, silky-feeling fabric. A tag caught her eye as she tried it on: 100% cotton.

Quite high on her list was a little-dinner dress. She was quite firm, too, about it not being anything that her young daughter might be seen in; she's very much of the opinion that the tutu skirt is not for the woman who's seen twenty-five. Luck struck in the shape of a dress with a lovely slender, flowing shape, gilded with beautiful embroidery—a cotton shape, she discovered, when she read the cleaning instructions.

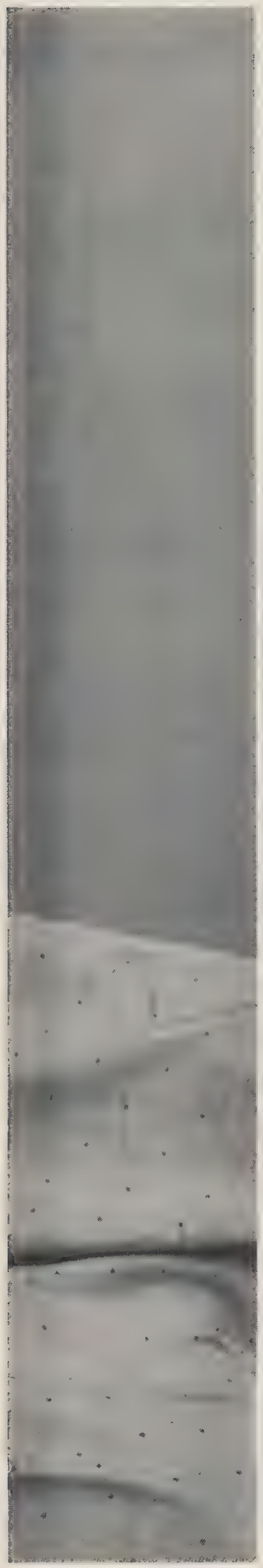
It was that way everywhere she went. The bathing suit she bought turned out to be a cotton knit, the flower print she fell in love with was printed on piqué, the country-lunch dresses she chose were sheeting and shirting, and even the evening coat that was most becoming to her was made of—gingham.

It's that way this year; that's the point of the story. Cotton is in the middle of its millennium. In the hands of first-rate designers, it's been given never-before textures, and cut in altogether new and altogether elegant ways. Just one thing hasn't changed. It still has the low temperature and the high practicability of—cotton.

MAINBOCHER'S COTTONS (opposite page): In pale blue cotton gingham, the perfect warm-weather coat, lined in the same plain white cotton broadcloth that appears whenever the cape flings back. Under the coat, there's more cotton—a short dinner dress of white embroidered batiste with Main's new one-shouldered décolletage (an X-ray view appears on page 105). Both are made to order by a designer who's not in the least surprised at cotton's success: Mainbocher's been using cotton, brilliantly, for years. The diamonds, from Harry Winston.

RAWLINGS





RAWLINGS

THE TALENTED DRESS—
AND IT'S COTTON





Opposite page: A princesse dress with a heightened waistline, heightened femininity, and a great deal of fashion—just happens to be of cotton. This cotton: a weave of tiny black and white checks fizzed over with black dots. The piqué's thought out: it's removable. The dress, designed for afternoon, little dinners, by Mollie Parnis, in Galey & Lord cotton, $50. At Bergdorf Goodman; Hutzler's; Famous-Barr; Neiman-Marcus. Black cotton gloves, by Wear-Right, also at Bergdorf's. David Webb jewels.
Above: The tweed dress—in cotton. The neckline's filled in the new way, with a plastron and five-layered collar of (cotton) organdie. By Harvey Berin, $70. Bonwit Teller.
Directly left: A dress in a most original combination—the dress itself, almost sleeveless, is of black and white piqué over which is tied a black wool jersey spencer spangled with black sequins. Put together this way, it's for easy evenings all summer. $90. At Saks Fifth Ave.



THE REAL THING IN SUITS—
AND IT'S COTTON





Opposite page: The suit, the real thing—made of cotton. It's the summer supplement of the winter suit, and exactly the right climate for air-conditioning (the latter's becoming more of a problem now than the heat). Note: the cotton itself—firm, ridged with stripes, banker's grey. Not cotton: the revers—they're white linen. By Herbert Sondheim, $90. Best's; Hudson's; I. Magnin. One-sided turban of white straw by Lilly Daché. Jewels, David Webb. Bag by Coblentz.

Above, left: The Nettie Rosenstein suit—made of black and white cotton piqué (if this designer were making her most expensive wool or silk suit, she couldn't have invested more tailoring). The jacket's fitted, fastened with a token belt at the back; the skirt's easy without being full. $175. Bonwit Teller. Hat, Hattie Carnegie. *Above, right:* The herringbone suit—made of stone-blue cotton—herringbone-tucked to give the whole thing the body and hang of an exacting *tailleur*. $90. Russeks; Kaufmann's. All gloves of chalky lambskin, by Bacmo.

RAWLINGS



RAWLINGS

—AND IT'S COTTON, COTTON, COTTON

Opposite page: A dress that's a fashion tip: watch for the salt-white shirtwaist dress made of cotton shirting, cotton sheeting, or cotton piqué (like this). Looks fresher than chlorophyll—and absolutely new, worn with a strapping belt of waxy leather, and important jewels. Dress, $50. Belt, $13. Both by B. H. Wragge. Bonwit Teller; Wanamaker's, Phila.; Frost Bros. The jewels, from Cartier. *Right, above:* An afternoon dress of a tissue cotton checked so minutely that it gives the effect of a grain rather than of a print. Around the neckline, down the side of the skirt, there's white Bonaz embroidery. $60. At Saks Fifth Avenue; Sakowitz. *Right, below:* A dress with its own fitted jacket—we've put aside the latter, here, to show the perpetual flattery of the neckline invented by Vionnet long ago. Without its jacket, the dress is for after six o'clock: the night-blue cotton broadcloth, with its starry white polka dots, is scattered with rhinestones above the waist. Cut for a small woman, by Varden Petite, $70. Altman; Strawbridge & Clothier.







AN ARM'S LENGTH OF MINK

Very succinct answer (voiced in well-modulated mink) to the evening question: what looks marvellously well over both a full-blown skirt and a narrow streak? And which little fur knows no season—and earns its way all year round? The answer: a brevity of fur (more sleeves than anything), fitted to the waist, stopping *at* the waist. *Above:* A fitted, tapering handful of Emba white mutation mink, worked horizontally; 20-button *glacé* kidskin gloves, crushed to 8; by Krasotkin. Both, Bergdorf Goodman. *Right:* A close-bodied, off-shoulder bolero, with cape-like sleeves, vertically worked in Emba Royal Pastel mutation mink. Revillon Frères. All jewels, Van Cleef & Arpels.

HONEYMAN



For details about this new summer look, see page 151.

BLUMENFELD



MADE TO ORDER: SUMMER IN MIND

This page: For a big summer party (in Westbury, Biarritz, to name just two), this Valentina look—all white and drifting, the woman's head coiffed with lace. The dress, of embroidered organdie, is an extremely interesting and becoming length, just to the ankles; its little bodice, closely fitted, has a boat neck, an enchanting frilled cape. Made to order. Diamond bracelet: Harry Winston. *Facing page:* With summer dinner parties in mind (scene: Southampton, Santa Barbara, Cap d'Antibes), Hattie Carnegie's dress of white silk faille, with a satin belt in a light, flashing blue. It has the oyster-shell skirt shown throughout her collection—draped sideways to the hem; adheres to a most alluring evening line—clinging and flowing. Made to order. The jewellery: also Carnegie.





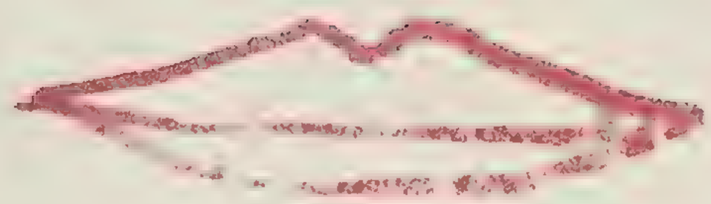


MAINBOCHER: SUMMER-MINDED

This page: A dress designed to play a double rôle, a dress to take travelling, obviously. At a party it looks as you see it here—a gold silk Shantung sheath wearing à beautifully shaped apron of embroidered white organdie. Apron-less, it's a little-dinner dress. Either way, the pretty décolletage is always in evidence, part sleeve, part shoulder strap—a new Mainbocher line. Made to order. *Facing page:* Another little-dinner dress, designed to move happily anywhere—literally anywhere—in the world. In black cotton eyelet, with a satin streak and a cotton slip, it illustrates a favourite new Mainbocher skirt line—a series of flares springing from middy level. Made to order. Diamonds: Harry Winston.

CECIL BEATON

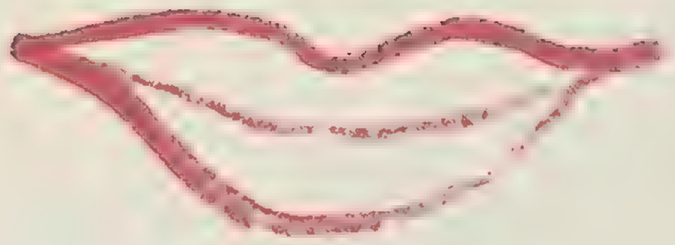




LIGHT UP A NEW MOUTH

The mouth is wearing a new shape this spring. There's a new decisiveness to the bow of the upper lip, which makes everything the lips say—even when there are no words—somehow more expressive. These sharp curves will be impressed on the mouth most often this summer with the stinging-sweet colours of bright pink: now the favourite lipstick colour. On this page are three mouths you might want to try on for size, try out for news. *Above, left:* Germaine Monteil's "French Rose"; *above, right:* Marie Earle's "Blossom Pink"; and, *below*, Helena Rubinstein's "Pink and Fair." *Opposite page:* Maria Reachi is the beautiful daughter of the silent movies' beautiful Agnes Ayres. Miss Reachi, who was one child fortunately trained to be heard as well as seen, is a welcome newcomer to television. She wears here, on her pretty mouth, Charles of the Ritz's newest colour, "Bright Pink." And this light came from a matchstick lipstick: the colour-tipped match we introduced last spring (a reminder of the page, below). These paper clips of lipshades now come in a package with fifteen colours ($1), are wonderful to travel around with. They're practically no space, no weight, and can be tossed away after three light-ups. Earrings—rhinestone and chalk—by Ledo; Jay Thorpe.





PRIGENT



GOSSIPY MEMO FROM PARIS VOGUE

The Gachet bequest to the Louvre Museum fascinates everyone. A poor man, Paul Gachet gave his entire collection of paintings; approximate worth, a hundred million francs. His only wish was "Don't mention my name." As a result, four Parisian publishers want his memoirs but nobody dares approach him on the subject, since he made it known that not a line would appear before his death. White-haired, erect, seventy-eight years old, he lives in an old house with no electricity or telephone, in the village of Auvers-sur-Oise. His father, Dr. Gachet, a psychiatrist, was called sarcastically "the first lover of the new school of painting." He attended Van Gogh during his last years, and gave Cézanne the idea of trying his hand at etching. Paul Gachet also knew Cézanne and Van Gogh. His gift of fifteen paintings includes two Cézannes, one Renoir, three Van Goghs, one Monet, two Pissarros, one Sisley, three Guillaumins, and one Oller, plus little objects the artists used (a pot Cézanne painted in one of the pictures, the pruned bamboos with which Van Gogh drew), which Paul Gachet had treasured for years.

The approaching arrival this month of George Balanchine and Igor Strawinsky is the talk of the town. Brought over for the Exposition, the New York City Ballet will have its first Paris performance. Strawinsky will conduct his ballet, *Orpheus*, and his opera-oratorio, *Œdipus Rex*. (For the Paris Exposition the Congress for Cultural Freedom has gathered in Paris much of the good art, music, and theatre of the twentieth century, from France, America, England, Italy, Austria, Switzerland, and the Western sector of Germany.) Everyone looks forward to Charles Münch's arrival with the Boston Symphony Orchestra. The coming of the Oliviers is also much talked of and regularly denied.

"Shorts" dedicated to art subjects are the latest rage of Paris. The announcement of a program including several such films never fails to draw in a curious medley of Saint-Germain-des-Prés "intelligentsia" and mink-coated ladies. Two films following the new trend made headlines in newspapers and became topics both at big dinners and around Lipp's or Les Deux Magots' tables. One, *Les Désastres de la Guerre* (The Disasters of War) is a prodigious cinematographic adaptation of Francisco Goya's famous etchings. The shootings, hangings, and tortures which became the lot of the Spaniards at the time of the War of Independence are strikingly opposed to other Goya etchings showing peace-happy Spain in another collection of his works called "Caprice." Goya appears as a pioneer among war correspondents achieving a hair-raising description of the disasters of war without the help of a camera.

Completely different and as remarkable in its own way is the documentary called *Cœur d'Amour Épris* (Heart Enraptured in Love), awarded First Prize for the best commentary at the São Paulo Festival. Undoubtedly, this is a masterpiece. *(Continued on page 146)*

OPPOSITE: MEMO IN GOLD: FROM PARIS

The story is gold, a very familiar tale, but here retold imaginatively in French.
The old-fashioned spectacle case, of checked and plaited gold,
bracketed with diamonds, is actually a carryall. The crystal and gold bird cage:
a cigarette case. The necklace: gold beads, graduated (the unexpected)
importantly as pearls, poured through diamond-rimmed tunnels. All from Cartier.
HORST Gold satin gloves, ribbed silk organdie scarfs (fringed and tinted air), from Schiaparelli.



JIMMY SAVO

Dreamy with pleasure, the little, little *man who always finds something right with something wrong.*



SID CAESAR

The humour of exaggerated pantomime, an extraordinary ear for double-talk in any language.

FUNNY BONES

6 pages of 21 comics

Although far too much of the humour of the comics of this country is packaged, repetitious, and, in a way, private jokes for other comics, the public appetite for fun has never been more profoundly craving. On these six pages are some of the comics who are twisting it out like the perpetual salt-water taffy machines at Atlantic City—satisfying the same bottomless appetite as Bob Hope, Danny Kaye, Martha Raye, Amos and Andy, Beatrice Lillie, Phil Foster, Imogene Coca, Jack Carson, Jean Carroll, and others. Practically all of them show up on television (even if their major locale lies in the movies, or radio, or night clubs). After the ritual beginnings of gratitude and thank-you's, the present rhythm of most comic turns begins: the straight line, then the joke, the straight line, then the joke, until audiences, mesmerized by the moving ball of humour, laugh even when the rhythmic line breaks down. There is the same inevitability in Bob Hope's nagging insults about Bing Crosby's fortune, in the gags about Martha Raye's mouth, and in the Seltzer slapstick of those miracle boys, Martin and Lewis. The good part of it is that most of it is inevitably funny.

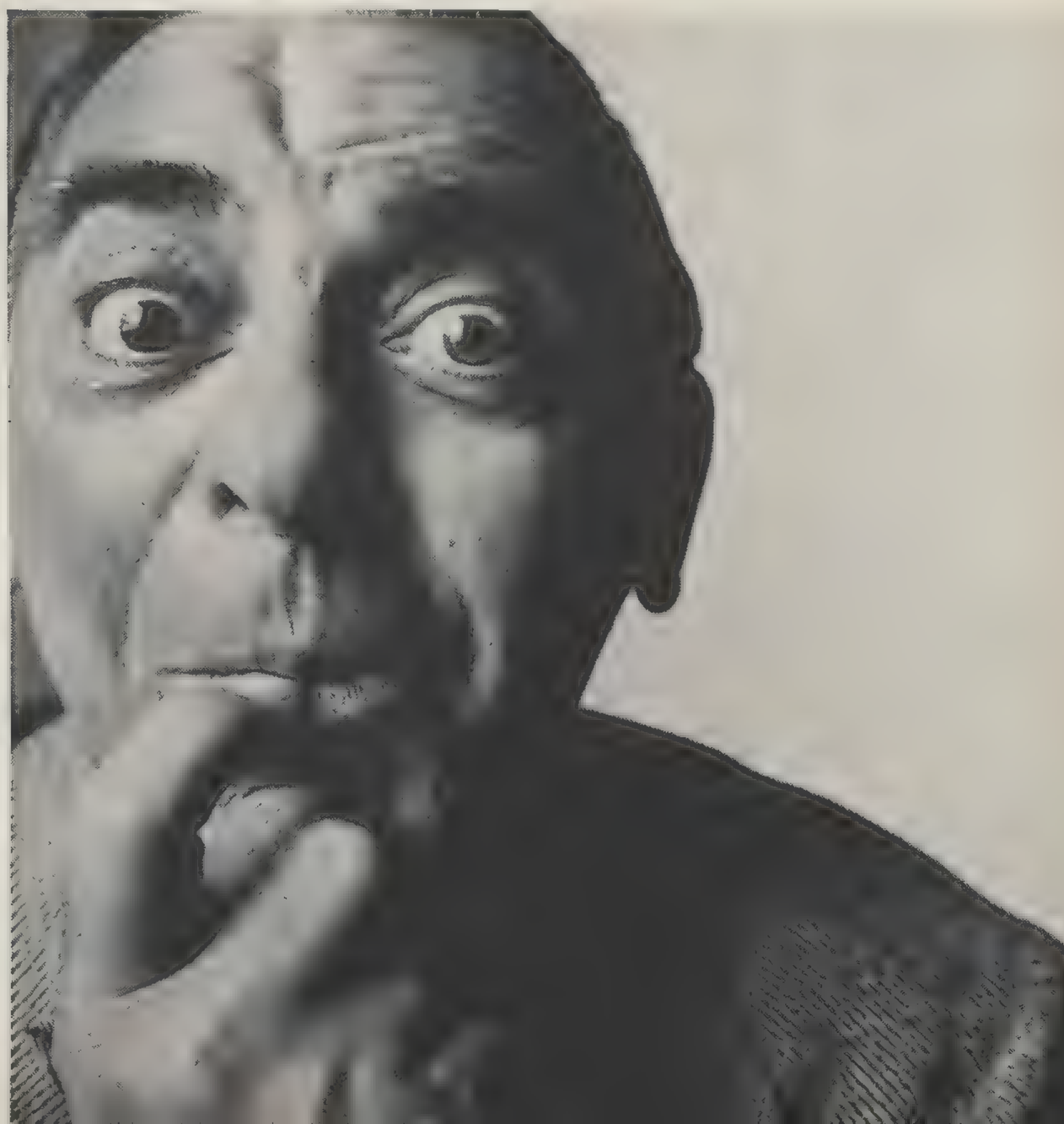


JERRY LEWIS AND DEAN MARTIN

A maddened burlesque, spastic, ad-lib, violent and loving, with skits called "Just Plain Balderdash," and ice cream in the face.

EDDIE CANTOR

Pressured mugging and nostalgia.



FUNNY BONES

continued



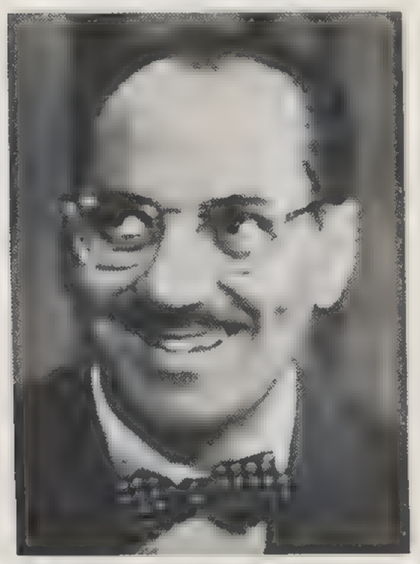
BERT LAHR

His gimmick: funny faces and
trade-mark phrases,
"This is a pretty how've you been."



PHIL SILVERS

A stew of timed tricks, bold calculated slashing.



GROUCHO MARX

The most brilliant master
of the apparent ad-lib insult;
a wit who only partially relies on writers.

Opposite: **MILTON BERLE**

A humour of egocentricity,
the fast-dropped joke,
the blackened teeth, the wigs,
the mock costume
and the soda in the face.



WALLY COX

An extraordinary ear for soda-clerk accents,
for a solemn monologue by a character too dumb to
understand the significance of what he is saying.

BOB ELLIOT AND RAY GOULDING

The serious mockery of radio and television;
their "home brain-surgery kit."



PENN



FRED ALLEN

A private, puckered wit,
who exhibits his bitterness:
"You only live once,
but if you work it right,
once is enough."

SMITH AND DALE

The oldest, still
popular comedy team,
established 1898;
the famous Dr. Kronkhite
and Mr. Dubious,
his only living patient.



FUNNY BONES *continued*



RED SKELTON
Funny hats, patter like: "What do you think of the Taft-Hartley Bill?"—"I say, pay it."—
and meringue in the face.



BOBBY CLARK
The intimate aside,
his lips pursed
on a thought as if on a
life-preserver.



JACK BENNY
The classic character, stingy,
sore, self-pitying,
as timed as a railroad man's watch.

Opposite: **JIMMY DURANTE**
The gravelled look of outrage,
the sudden rippled laugh,
and the personal songs of
Jimmy, "the vulture for horticulture."

HERB SHRINER
The wise, slow country boy, hesitating:
"She'd be in the 400 if we had that many people here."



LUCILLE BALL
The too-helpful wife-character,
funny hats and pie in the face.





DANNY THOMAS
Big, happy, put-upon; his mark,
the moustache, the chipped dialect,
and his banana cart.

PENN



SAM LEVENSON

True simple humour about the universal family, Mama, Papa, the kids, food, and not much money: "How much?" says Mama to the peddler. "A penny," says the peddler. "Too much," says Mama. "So?" says the peddler. "Make me an offer."



ED WYNN

The gentlest wit of all, with no victim but himself, the perfect fool who noted with a quaver as he twisted some hemp: "I either found some rope or lost a horse."





Johnny Stewart *and*
Lenka Peterson,
as the adolescents,
bewildered, empty,
wanting to know.

Ruth Nelson,
as the broody, driven sister,
harsh as yellow soap.

Mildred Natwick, *as the runaway sister, Dollyheart, played like a loving gift.*
Dolly, who wishes on a star for another star, wears a travelling veil to the tree-house and lowers it at the sound of a man.



Georgia Burke, *as the retainer-friend, broad, funny,*
a practical woman who said as she smoked her first cigarette:
"It must be a comfort, so many folks speak in its favour."

"THE GRASS HARP"

With the moral that "leading citizens must behave themselves" comes Truman Capote's slender, comic, violent, semi-play, which has the great advantage of Cecil Beaton's delicately touched costumes, his wonderful tree-house, and Virgil Thomson's remote, reedy music, lovely as the sound of wind in the grass fields. The heart of the play lies in the scene when the four gentle rebels sing "Ain't gonna grieve my Lord" in the twilight of the tree-house. On these pages Raymond Porter has sketched those four and the earth-bound harsh woman who started the whole flight. So far, the play is a *succès d'estime*, but whether it will be a *succès de box office* remains to be seen.



Russell Collins, *as the lonely judge*
who wants to believe that love can be learned:
"First, a leaf, a fall of rain, then someone to receive . . ."

Mr. and Mrs. T. Markoe Robertson. Mr. Robertson, the distinguished architect, paints wherever he goes—last year in Cuernavaca, this year in Nassau.





The beach at The Fort, the house of Mr. and Mrs. Suydam Cutting.



On the Quill, en route to Hogg Island, the Duke and the Duchess of Argyll.

NASSAU, B.W.I.—SPECIAL FORMULA

Nassau is the way it is because the people who go there keep it that way—a carefully created and sustained blend of the exquisite and the simple. Nassau itself is a gently eighteenth-century Colonial town, and runs on a leisurely calendar. Bay Street, the shopping centre for cashmeres (cashmere *rebozos* "the" buy) and straws, is where everybody goes every day before noon (if only to buy a postage stamp). There last night is reviewed, plans are made, new arrivals greeted. By noon, everybody has gone swimming. Perhaps to the Porcupine Club, or someone's private beach (for there *are* no pools in Nassau). Lunch is late, two o'clock as often as not, and afterwards . . . the hearty play golf or go racing, the lazy ones play canasta or bridge on someone's shady terrace. Dinner too is late (lots of time for naps) and the evenings rather gala—unless it's movie night and as the movies change every two days, it often is.



Princess Stanislas Radziwill



Above: Afternoon canasta: Mrs. Edgar Leonard, Charles Amory.

Below: Nassau residents; Sir Francis (who has an antique shop in the town) and Lady Peek.



Mrs. Charles Munroe



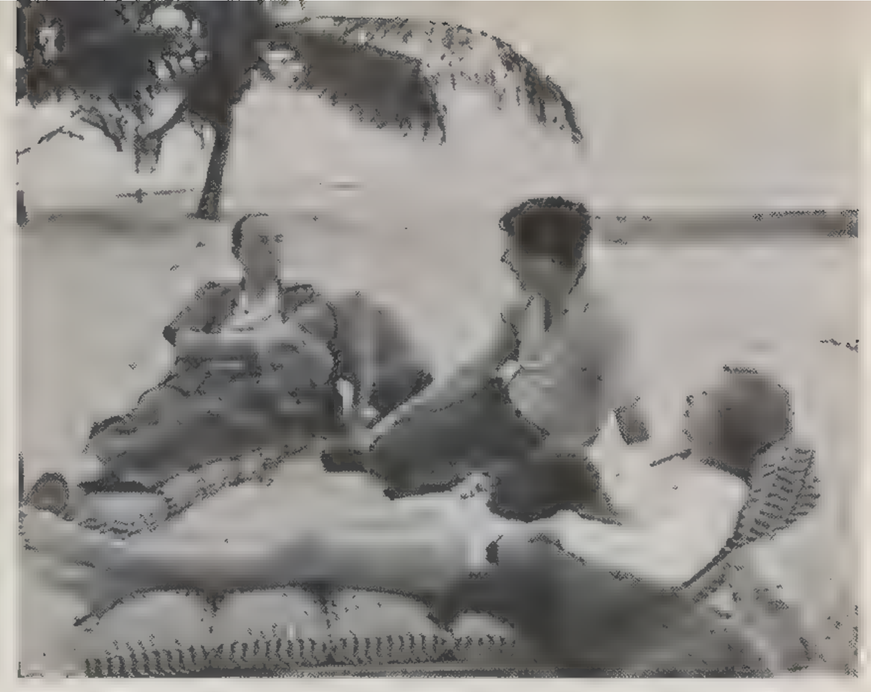


COFFIN

Mr. and Mrs. Frederick Payne



Luncheon at Mr. and Mrs. Suydam Cutting's



On the Holmes's beach: Mr. and Mrs. Carl Holmes, Francis Williams.

NASSAU, B.W.I.—SPECIAL FORMULA *continued*

Nothing is as neat as the Nassau schedule, except maybe the clothes worn there. They're neat as packed sand, as a shingled palm tree. No matter how casual and comfortable, there's a fine-drawn look to them. Impeccable, covered-up pastel linen; full-skirted cottons, often printed, often rimmed with rickrack, the skirts circular rather than bunched. On movie nights: cotton or surah late-day dresses, looking new and fluid without crinolines. At private dinners, which are apt to be large, you'll see both long and short evening dresses; white the favourite, often lace, embroidered organza, *broderie anglaise*, or beaded piqué. Saturday night, say at the Bahamian Club where you can gamble (and high!) if you like, is about as dressed up as you'll ever be. Full evening dresses, usually floor length, usually strapless; big jewels, flowers in the hair and, almost invariably, longish gloves.



Tana Alexander, Michael Van der Woude, and John Radziwill.



Mr. and Mrs. Irving Berlin

Two sun-tanned beauties: Mrs. Leland Hayward and Mrs. William Paley.

LELAND HAYWARD



Yul Brynner, the King, on a short vacation from *The King and I*, with his son Rocky.

LELAND HAYWARD



Mrs. Rex Benson

Mrs. Denis Alexander, the daughter of Lady Kemsley.



COFFIN

Mrs. Charles Amory





Loeila,
Duchess of Westminster



Above: Mr. and Mrs. Edward Winpenny, junior.
Mrs. Winpenny wears an evening jacket, cut ovally
to show an expanse of creamy complexion.
Of clear blue, silk
taffeta Shantung, by Bloomsburg: No. 7693.
The straight-hanging, always narrow,
suspender skirt; in black faille: No. 7187.

VOGUE PATTERNS—
MATERNITY FASHIONS



Left: Flaring jacket, worn over the skirt that stays straight, stays narrow. Both of natural Moygashel linen, with white collar and cuffs. Jacket, No. 7427; skirt, No. 7187. Photographed at Baccarat and Porthault.

Below: A pink cotton coolie jacket worn over knee-narrow pants of bright red (a drawstring takes care of *this* wandering waistline). Jacket, No. 7155; pants, No. 7674; of Fuller Fabrics Playtone cotton. Coiffure by Marcel.

These are maternity clothes, made from Vogue Patterns. And they are not disguises. The new designing theory for a woman who is having a baby is: that there are many months when she is—obviously—having a baby. Clothes that pretend she isn't can become parodies of normal clothes, bound to fail in their mission. The theory continues: so why not admit the fact—but make the costume prettier, in colour, fabric, and intent, than ever? A fine plan, according to Mrs. Edward Winpenny, junior, who plots it so handsomely here on these pages. Mrs. Winpenny, who is an Associate Editor of Vogue, has some other ideas, all visually successful. She depends on the flared jacket top; the straight skirt which is scooped out in front and never needs any adjustment from its first wearing to its last (this: first introducted to home sewers by Vogue). She believes in crisp fabrics that take an independent line. Likes clear, light, and bright colours. Depends on the renewable freshness, the sparkle of white pieces: an organdie hat, a linen collar. She does not use an over-dramatic make-up now; likes bright pink lipsticks. She wears her hair in the easiest-to-manage length, about five inches; has it set softly, neatly. Thinks small hats the best balance for a figure that's temporarily out of. And believes that the new, almost nude shoes with delicate high heels lend an illusion of lightness to her whole figure. *(Other views, sizes of these Vogue Patterns on page 155.)*



COFFIN

LINEN IN ITS 5,000TH SUMMER

They wore it in the Stone Age (see the Encyclopædia Britannica). But there's nothing Stone Age about the linens we show here. Their shapes, colours, textures (often made permanently non-crushable) make some of the freshest of summer fashion. 1. The jacketed dress with a pencil line, in heavy grey linen. The dress itself, sleeveless; cut with a pretty, scooped neck. By Paul Parnes, in Irish linen, $110. Rosette Pennington. 2. White linen capuchin with an exaggerated turtle neck. Slips over the head, poncho-style; tucks under a jacket or sweater, as here; might even go *over* a plain dress. Hattie Carnegie, $25. 3. A semi-satchel of natural linen, plus calfskin at its most functional—the handle and base. By Alan. $18.50*. Jay Thorpe. 4. Capezio flat that's an even half-and-half: black linen, white kidskin. $10. Black cotton glove, the laundry question reserved for a button-on natural linen cuff. $6, Lord & Taylor. **Linen, newly narrowed,** *opposite:* Brass-green, pale and polished, is the colour of a jacket cut loose, but sparingly, in Moygashel linen. Collar, satin, velvet-edged. $55. Beneath it, a mocha linen skirt, $40, and halter top, $25; all by Clare Potter. Bergdorf Goodman; L. S. Ayres; Neiman-Marcus. Mosell earrings, Bergdorf Goodman. "Copper Red" lipstick by Yardley.

*PLUS TAX





2



3



4

RAWLINGS





How else is a summer well-spent? In linen, in natural;
in the suit, the dress, the coat we show here.
One of our coolest and coolest-looking fashion tips starts from this,
builds natural on natural for an unfussed total monotone;
adds, in a single case, the bright shock of colour.
Opposite: It's a natural, in linen, this beautifully cut
summer suit, whose collar is its only colour—a hunting-pink velvet.
By Nettie Rosenstein, about $175. Bonwit Teller; Frost Bros.;
I. Magnin. Ruby and diamond clip,
ruby earrings, Van Cleef & Arpels.
Her polished calfskin bag, another natural. Nettie Rosenstein.
Another pink, Dermetics "Cherry Pie Pink" lipstick.
Below, left: The summer sheath, with a two-way trail
of buttons, front and back. Its tone a monotone,
in natural McBratney linen, Tebilized. $125. De Pinna.
Below, right: The pale coat, linen
in its natural colour, lined with striped taffeta.
Recipe for summer over a dark dress, over print. $85.
Handbag of natural straw by Coblentz.
Coat and bag from Saks Fifth Avenue.

LINEN BACK TO NATURAL





RUTLEDGE

Below: Mr. and Mrs. Francis C. Thayer, II, live in New York City, go out a great deal, and think nothing of driving to Long Island or Connecticut for dinner, where half of their friends are year-rounders. The baby-sitter is practically omnipresent after seven, as Mrs. Thayer is nurse, cook, and chauffeur for the two small Thayer children. She likes her summer clothes delicate looking with iron constitutions (on account of the car). Often she chooses (nothing packs like . . . nothing travels like . . .) lace. Here she wears a billowing lace-over-taffeta skirt in clear light blue with (*is* there a fresher combination?) a white linen blouse. By Harvey Berin. Mr. Thayer, a partner of Science Pictures (industrial and documentary films) wears *his* hot-weather uniform for informal dinners; a light-as-they-come jacket of natural slubbed silk with side vents; navy-blue tropical worsted trousers, plain dark tie. Mr. and Mrs. Thayer's selections are from Lord & Taylor.

Mr. and Mrs. Francis C. Thayer, II



THEIR OWN IDEAS FOR SUMMER

Mr. and Mrs. Guy Anthony Loskot



COLHOUN

Above: Mr. and Mrs. Guy Anthony Loskot live in New York City, go out a great deal, and would rather be shot than go to Long Island or Connecticut for dinner (week ends are different) and love it when their friends come to town. Mrs. Loskot concentrates on summer-in-town clothes, such as: cold, dark grey linen, very urban, very serene with its scooped neckline and hardly-sleeves. By David Goodstein of Moygashel linen. Added: chalk-white accessories; thread-y sandals. Mr. Loskot, an electrical engineer, was born in Yugoslavia, is now an American. He speaks just as many languages as there are initials in his degrees. Count them. B.S.E.E., M.S.E.E. Here he wears a single-breasted town suit of Italian raw Doppioni silk (Doppioni means double threads). It shrugs off creases and looks fresh enough after a full day at the office to go right on to cocktails. Suit by Lebow. Mr. and Mrs. Loskot's summer-in-town selections are all from Lord & Taylor.



Mr. and Mrs. James Stewart



Count and Countess René Bouët-Willaumez

THEIR OWN IDEAS FOR SUMMER *continued*

Herewith two handsome couples who live on Long Island all year round—come to town when they have to (and because they love their friends) but who have a way of parrying urban invitations with their favourite phrase, "Oh, why don't you come to *us?*" And people do—in droves. Sunday lunch the thing, lazy, leisurely, and lingering. *Opposite:* Mr. and Mrs. James Stewart live in Brookville. Mr. Stewart commutes every day, says it's worth it. For a Sunday luncheon Mrs. Stewart chooses a snug, wide-neck cream jersey blouse, with a pleated cotton taffeta skirt, and instep-only shoes. Mr. Stewart chooses a dark yellow crash jacket (cut like tweed), slubbed silk-and-acetate slacks in a pale whitish-yellow, and a checked rust silk shirt by Cadwallader. *Above:* Count and Countess René Bouët-Willaumez live at Glen Cove, commute rarely. (He is the artist whose R.B.W. you see so often on the pages of Vogue—these included—and whose self-portrait you see above.) Dressed for a lazy Sunday, Countess Willaumez in a tie-silk shirt, and tapered pants of natural raw silk by Claire McCardell. Count Willaumez likes the new lightweight approach to shorts: cool slubbed silk-and-acetate; with it a shirt of plaid taffeta cotton woven in Scotland—a new entry in the men's shirting field. All the clothes on these pages were chosen at Lord & Taylor.

The fifth in Vogue's

"Arts of Living" series

THE ART OF LIVING IN THE PRESENT

BY CHARLES MORGAN

The author of The Fountain, Sparkenbroke, *and, more recently,* A Breeze of Morning, *Charles Morgan is distinguished as a British novelist and essayist.*



To live in the present does not imply rashness or irresponsibility or selfishness; it is not an act of hedonism or of cowardly escape. It is to live with instant appreciation of the good in life and in freedom from obsessive anxiety. "Take no thought for the morrow" has never been a command against imagining the future. It is a command against the corroding anxieties which, like acid or rust, eat away our life and our confidence in it.

There are fashions in anxiety as there are in all else. The most dangerous of modern anxieties is collective—a sense, which some have, that they are passengers in a runaway tramcar which is carrying them so fast and so uncontrollably into an abyss that to look at the view has become meaningless. To this anxiety of collective disaster many names are given—war, atomism, communism, slump, and even, by the fashionable intellectuals, existentialism—but under any name it has the same effect. It is a negation of the present. It takes the taste out of life. It makes an absurdity of faith.

In Shakespeare's day—or, shall we say rather, during the hundred or more years that had their centre in the year 1600—the over-riding human obsession was the brevity of human life. It had always been a preoccupation, and the Renaissance drove it to a climax. Life had become so exciting, so sweetly dangerous, so full of brilliant speculation and untold possibility, that men could not bear to be parted from it. Gradually the intensity of this rebellion against time faded and the passionate lyricism of Shakespeare's

"Then come kiss me, sweet and twenty,
Youth's a stuff will not endure"

became the decorative charm of Herrick's

"Gather ye rose-buds while ye may,
Old time is still a-flying:
And this same flower that smiles today
Tomorrow will be dying."

But the theme of both poets—a dominant theme of poetry in all ages but our own—was life's brevity: a theme which drove some to look for the consolations of another life and others to seek, as Shakespeare and Herrick did in the lines quoted and as the great pagans did continually, an intensification of the living instant.

Now all this is changed. The modern attitude is not of protest against the brevity of life but of complaint against its sickness. Witness T. S. Eliot's two most famous lines:

"This is the way the world ends
Not with a bang but a whimper."

The predominant note is of futility and vertigo. Ours is not an age of faith; poets, for the most part, have lost the power to offer and the mechanized millions have lost the power to accept a promise of another world either as compensation for the suffering of this or as fulfillment of its experience. Nor have men any longer that overflowing glory in life on

earth which the Elizabethans had—a glory of which the tragic splendour of *Romeo and Juliet* or even the lightning-shot blackness of *The Duchess of Malfi* is as much a proof as the radiance of *As You Like It.* How these men glowed, even in their despairs! Their hells at least flamed; the moderns' sizzle like an electric fire during a power-cut. Who doubts that, even in the torment of *King Lear* and the agony of the sonnets, Shakespeare was filled with a sense of the glory of touching, of tasting, of smelling, hearing and seeing, of suffering also, the plain glory of being alive? It was not until *The Tempest* that a deep shadow fell upon that glory of his and he began to withdraw deliberately into other worlds than this.

Contemporary artists do not share his passion for the hour. Some of today's poets and painters and dramatists, if they adhere to the fashion of disintegration and non-lucidity which is expressed by Sartre and Picasso, teach that life is formless and without seizable significance. They are no longer rebellious against the gods as Prometheus was, for they acknowledge no gods, and in their eyes to rebel is as much a form of sentimentality as to accept. They are no longer constructively critical even of man, for they do not acknowledge individual responsibility. They can hate, but not love, for hatred is sterile and consistent with their doctrine of race suicide, whereas love claims to be fertile and is, in their view, falsely romantic. The kisses of Sweet-and-Twenty are for them not an innocent glory but a guilty lie. Living themselves in a disease of guilt and anxiety, they have found that the disease is contagious. They have trodden down the undiseased poets of our age—De la Mare, Brooke, Nichols, Flecker, and Andrew Young. Andrew Young, a parson now living in England, ranks with Vaughan, Crashaw, and Traherne. But he is undiseased. How many readers have heard of him?

Those with this disease, this repudiation of the reason, the beauty, the order and even the sadness of life have to liberate themselves. The alternative is world madness under the pressure of obsessive anxieties. One must learn again how to conjugate life in the present tense. "I am, thou art . . ." which was Shakespeare's answer to the fear of death, may still be the answer to those who now deny any meaning in life.

To learn anew how to live in the present, we must ask what the present is. Is it this year, this month, this day, this hour? It is none of these. It is a point in time which, like a point in mathematics, has position but no magnitude. It is—and instantly it was. It was the present and is become the past; and we have plunged on in pursuit of that limitless future which, like a ghost that we can not touch, is forever receding before us.

If this were not true, if we had power to arrest the present and dwell in it, there would be no poetry and no religion, for both poetry and religion are the outcome of a conflict in the human mind between a desire to catch time by the hair, to arrest the fugitive instant, and a sense that this is impossible. When we have grasped that all experience is made up, not of years or hours or minutes, but of infinite smallnesses without duration—in brief, that it is an absolute continuity—then and then only has eternity a meaning for us. Neither the infinitely small nor the infinitely great is comprehensible while we think in terms of clocks, but both become imaginable when we accept the radical truth that clocks are unreal.

It follows that to think of ourselves as "moderns" is to think falsely, for the idea of modernism is the idea of marching at the head of a column, whereas, in truth, each instant of experience is timeless, and the notion of a column or even of a stream is illusory. No one has ever said this clearly because our language will not permit it to be said clearly; our language and all its images depend upon approximate measurements of time and space. We speak of minutes, of seconds, of fractions of a second, and all the fractions are too large to express timelessness. We speak of years, of centuries, of eras, and all the eras are too small. When the poet Blake spoke of seeing a world in a grain of sand and eternity in an hour, the grain of sand and the hour were his approximations to truth, and poetry itself can go no farther. The present and eternity are the same; both are beyond the reach of measurement and of words.

It would seem then that the first thing required of a man who wishes to learn again how to live in the present is to understand that, when he has succeeded in doing so, he will have succeeded also in living in the light of eternity. He will be an inhabitant of the infinitely great as well as of the infinitely small. He will see in each of his acts not the futility which all endeavours and all delights seem to have when the clock scorns and belittles them, but the value which they all have (for good or for evil) when they are seen in the aspect of timelessness.

All acts, all thoughts are distorted and falsified if we see them with the eyes of a clock. Their value appears only if they are seen timelessly. Then and then only is their beauty or their ugliness seen independently. Then only is innocence seen through guilt, and pardon through sin, and safety through fear, and life through death.

It may seem at first a heresy to certain men and women anxious to prove themselves good citizens, that the difficulty of Western man in freeing himself from obsessive anxieties is not, as is often supposed, a result of the virtue and sensitiveness of his social conscience but springs from his misuse of it. To think of anything and judge anything (even oneself) in terms of defeatism is to think of it wrongly and to judge it falsely. The falseness is not made less by an attempt to disguise defeatism under different names.

My point is that those very disguises have become a smart, pseudo-intellectual badge worn by people who are not philosophers at all but who have lost the poise and moral courage which enable men to live in the present without panic. To live in the present is to live sanely and gratefully. To repudiate the present, to treat it as an existentialist dust storm, to gnash our teeth and shrug our shoulders and say of all experience "it couldn't *(Continued on page 150)*

CONTROVERSIAL PAINTER, DUBUFFET

COURTESY, PIERRE MATISSE GALLERY





ALEXANDER LIBERMAN

He believes that he celebrates the joy of living; that he paints the beauty that some consider ugly.

BY ALLENE TALMEY

Jean Dubuffet rides art as though it were a horse, but actually art rides him. Out of that ride comes immense joy and a kind of ecstasy for this French artist. All he wants is that those who look see that delight. He wants to charm people into seeing in a fantastic way, into sensing magic, discovering in his paintings feelings they may not have felt before. If someone asks him what a Dubuffet means, he has said that he would not answer. For what he means is on the canvas. It takes two to enjoy a painting, the artist who made it, and the spectator willing to look long and closely and openly.

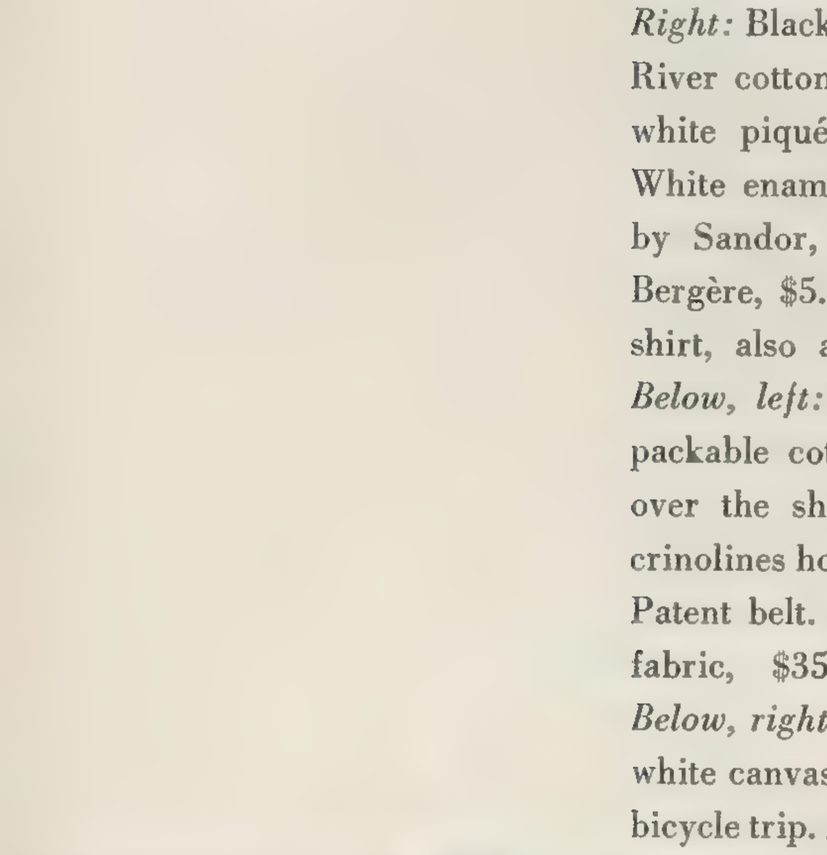
But what he wants has so far had only slight success, for in these days, only Dubuffet and Jackson Pollock have called forth so much savage denunciation, publicity, name calling, and resentment from those who dislike their paintings. The slugging among the critics, both French and American, is even more violent than their accusations of violence in Dubuffet's own work. The critics who like Dubuffet swing quite madly in his defense. The pro-minded mention that Matisse and Bonnard have expressed admiration for the paintings. The anti-minded bring up Picasso's hatred of the work. Everybody notes that the Communists despise him. (It is odd that Dubuffet himself has a preference for the sunlit canvases of the impressionist Claude Monet.)

Those who respond to Dubuffet find that he has enlarged their vision, shown them colours, patterns, textures, a richness they might not have found themselves. Nothing is hidden except to those too impatient to look. Dubuffet's admirers admit that there is sometimes a conflict, especially in the heads and figures, between the distorted, pulsating forms and the subtle, delicate strength of the colours with which he paints them. In the earth landscape on the opposite page, the effect comes partly from the grey loveliness of the upper quarter of the painting contrasted with the strength without harshness of the lower three-quarters. The dominant colour is somewhat like that of the red clay of Virginia, here with wandering precise incising to make pictures within pictures. Its *(Continued on page 154)*

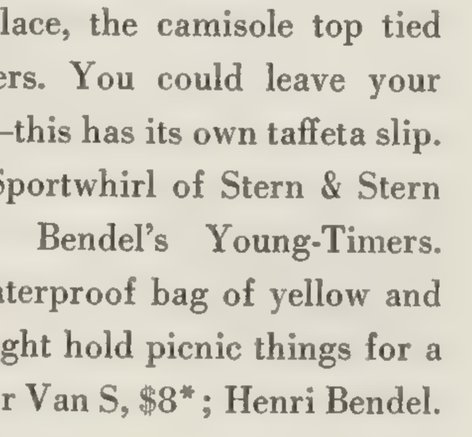
FOR VOGUE'S YOUNG NILLIONAIRE

This is Vogue's Young Nillionaire. If you don't know her by name, you do by sight. Her fortune is nil, but her taste so exacting that she's a fashion influence—on her own terms. She's often the first to break in a smart new fashion (something she's learned to do without breaking the bank). Because she's not one to let economics keep her from a wonderful summer in Europe, she's studying up on some new summer travel facts: passage, air and ship, now cheaper than it's been in years (see April 1 Vogue). Because an essential part of low-cost travel is a minimum of luggage, we've assembled for her eight pages of lightweight, practically self-tending clothes to take along. *Right:* Black and white checked shirt of Dan River cotton, with a new faraway collar in white piqué. By Beacon Hill, about $10. White enamel earrings polka-dotted in red, by Sandor, $6*. Chalk-white bracelets by Bergère, $5.50* each. All, at Henri Bendel; shirt, also at Himelhoch's and I. Magnin. *Below, left:* Short, white evening dress of packable cotton lace, the camisole top tied over the shoulders. You could leave your crinolines home—this has its own taffeta slip. Patent belt. By Sportwhirl of Stern & Stern fabric, $35, at Bendel's Young-Timers. *Below, right:* Waterproof bag of yellow and white canvas; might hold picnic things for a bicycle trip. Roger Van S, $8*; Henri Bendel.

*PLUS TAX



RUTLEDGE









5

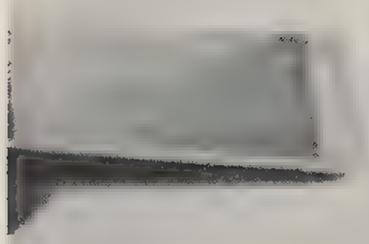
FOR VOGUE'S

YOUNG NILLIONAIRE *continued*



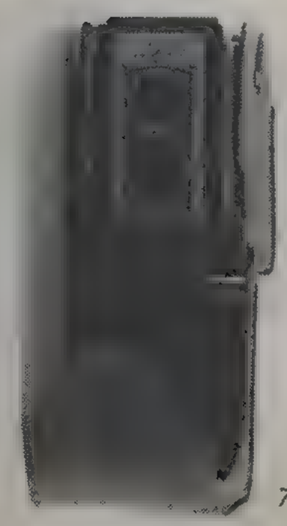
Summer, 1952—ways to travel in Europe:
Opposite: White stripes on white—a short dress for late-day in one of the new self-tending fabrics, part nylon and part cotton. It's washable, dries almost as fast as your stockings, needs no ironing. With it, a pale yellow taffeta slip. By Junior First, $18. Earrings by Dalsheim, $2*. Bloomingdale's. Dress, also Strawbridge & Clothier; Filene's.
1. A one-piece bathing suit—smartest everywhere, a requirement at some European beaches. This, pink denim bound in black braid. By Loomtogs, $11, at Peck & Peck.
2. At least one set of separates—these, navy-blue cotton broadcloth joined by a white waist garter. Another time you might wear the scoop-necked top with shorts, the skirt with a white blouse. Skirt, $11; top, $5. By Loomtogs, of Springmaid fabric, at Best's.
3. One of the best travellers around—a late-day sheath of white rayon-and-nylon knit, with a halter neckline tied in front. Lass O' Scotland, about $30 from McCreery's.
4. A coat that might board the plane as black wool jersey, step off showing its reverse side of beige rayon crash. By Aintree; the wool jersey by Wyner. $40 at Best's.
5. With the short white dresses, or the navy-blue separates (for instance), red kidskin pumps by Capezio; $12 at Bonwit Teller.
6. Weight, four pounds—a 22″ week-end case with a new way of closing. Instead of locks, a cable encircles the case and is released by pressure of the hand. Of tan canvas, by Wheary; $43* at Abercrombie & Fitch.
7. Camera: Eastman Kodak Duaflex II, $15.
8. For your passport, a saddle-hide case that holds all sizes of European currency, has six pockets, $13*, C. F. Rumpp & Sons.

*PLUS TAX





6



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RUTLEDGE



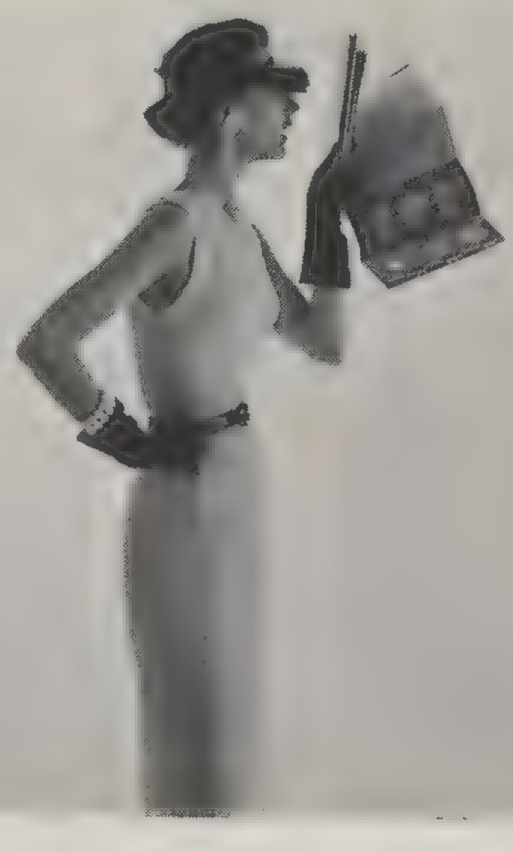
8



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4



FOR VOGUE'S

YOUNG NILLIONAIRE *continued*

More clothes for summer travel in Europe:
1. Musts—a beige cashmere cardigan (quick cover for sleevelessness when visiting churches), a packable beige hat to wear with everything. Cardigan by Pringle, $27 at Altman; Hutzler's. Hat, of linen and pseudo-straw, by Suzy U.S.A.; $11 at Saks Fifth. Gilt hoop earrings by Sandor, $4*; Saks Fifth.
2. To carry with you on train, bicycle, or plane, a soft cowhide bag roomy enough to hold an extra pair of shoes, a nightdress, cosmetics. By Roger Van S, $45*; Saks Fifth.
3. Over everything on these eight pages, a handsome coat of black and grey striped cotton, staunch against rain and wrinkles. Of a Stevens fabric with an Everglaze finish, by Lee Evans; $40. Straw pillbox by Sally V, $11; Dawnelle gloves, $5. All, Altman.
4. Lightweight blue and grey Koroseal luggage—the overnight bag, $20*; the 32″ suitcase, $53*. Both by Skyway, at Lord & Taylor.

*PLUS TAX



2



RUTLEDGE

1



3 4





2



3



4

FOR VOGUE'S

YOUNG NILLIONAIRE *continued*

Summer travel fashions—good at home, too:

Opposite: Separates of acetate-and-nylon—their pleating survives soap and water; they don't need ironing and won't wrinkle. Pleated-front top of navy blue piped in white, $8. Pleated navy-blue skirt, $13. By Koret of California at Saks Fifth; Woodward & Lothrop; The Dayton Co. Added: a white waist garter. White straw hat by Sally V, $13 at Saks Fifth. Coro earrings and polka-dotted cotton gloves, at Lord & Taylor.

1. Like this, for sightseeing—the navy-blue rayon crash spencer buttoned over its matching sleeveless sheath; hat and sunglasses. For late-day, the sheath on its own; an eye-veil, rhinestone earrings. Of Cohama rayon, $15, at Bendel's Young-Timers.

2. Bermuda-length shorts of black Tebilized linen; by Daks, $20 at Lord & Taylor. A top that might tuck in or out—black and white elasticized cotton tubing. $1 at McCreery's.

3. This dress is 65% Orlon, 35% nylon—washable, crease-resistant; never needs ironing. Pretty, too, with its pale grey, dark grey stripes. By Junior First, $15; Peck & Peck.

4. Cool, black dimity, shirred all over to give an unwrinkling surface to this V-necked dress. Of a Reeves-Erenmade fabric, $25. Sailor by Betmar $8. Both at De Pinna.

5. For hiking, brown leather Oxfords by Arnold Authentics, $20 at Bonwit Teller.

6. Big enough to hold your passport, a black silk faille envelope bag for late-day. By Lujean, $11 plus tax at Bonwit Teller.

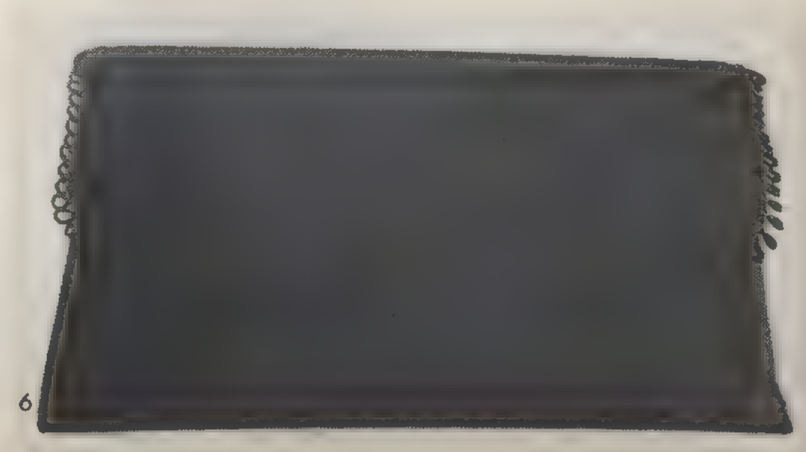
7. Enough gloves for the summer—all of white cotton: with tan kidskin bands, by Hansen; $3.50 at Altman. With pearl buttons, by Dawnelle; $3 at Best's. With small red hearts, $4.50 at Lord & Taylor.

8. Movies, by Eastman Kodak Brownie; $44.

RUTLEDGE



5



6



7



8



HONEYMAN

DISCOVERIES IN BEAUTY

It's the last few minutes before the window is thrown wider and the light flicked off by the bedside. And she's as much concerned with her beauty as if she were just going out—instead of just turning in. For these few night-minutes are the small time-price she pays for a dayful of better looks tomorrow. And since everyone's problems and assets are different, everyone's nightly beauty routine must differ too—the point is to *have* a routine. Here are some specifics that might profitably become habit-forming: some are news, and some are tried and trues. There's the business-like hairbrush with a wooden back and real bristles. This to stimulate the scalp, then to brush the hair back into its coiffure—which will last much longer this way. Tie it in a chiffon handkerchief for further insurance. . . . There's Dorothy Gray's new invention "Remoldine." A creamy lotion that's both emollient *and* stimulating; that, besides, is blended with hormones. This disappears to do its magic beneath the surface. . . . Estée Lauder's "Eye Cream," which gives the lids a younger sheen all the next day. . . . Marie Earle's "Petalinn," an all-over body lotion. . . . And Coty's "Vitamin A—D" cream, that is such a thorough skin-softener it does wonders, even for grainy elbows and heels. *Left:* And fit for a beauty who is as does—a nightgown of sheer nylon georgette, beginning and ending with shirred and sheerer nylon net. Designed by Fischer, $35: Saks Fifth; Garfinckel's; Frost Bros.

Mrs Nicholas R. du Pont

a charming young leader of Wilmington society

You look at Mrs. du Pont and find yourself enchanted, eager to know her! Her lovely face is all alight with the vivid charm of her Inner Self . . . warmly inviting you to share in her refreshing individuality, her gay spirit, her delightful friendliness.

Your face—is it locked up, withdrawn . . . or is it sparkling with the magic that is really You? Begin now to let your special real Self glow in *your face*, so that everyone will think—"How charming she is!"



Mrs Nicholas R. du Pont

She has the blonde hair that turns pale gold under the summer sun, sea-green eyes, and a really *wonderful* skin. Mrs. du Pont has always been devoted to Pond's Cold Cream for her daily skin care. "I can't imagine a finer face cream than Pond's," she says.

You can do so much to make your face lovelier with this special cream-cleansing

It's so very true that exquisite women the world over depend on *cream* as their unfailing aid to beauty.

Cream *can't* dry the skin. Cream *will* remove every last speck of sooty dirt and make-up, as ordinary cleansings don't. Cream *softens* the skin as no other cleansing can.

When you use this special "Outside-Inside" face treatment with Pond's Cold Cream, you will see a thrilling difference right away in the good it does your face—your skin is so much softer, smoother, more glowing!

Every single night at bedtime give your face this Pond's Cream care. *This is the way that gives results:*

"OUTSIDE-INSIDE" FACE TREATMENT

Hot Stimulation—give face a good hot water splashing.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat—to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—more Pond's Cold Cream now, to rinse off last traces of dirt, leave skin immaculate. Tissue off —*lightly*.

Cold Stimulation—give face a tonic cold water splash.

Actually, this cream treatment works on *both* sides of your face. *From the Outside*—a brisk circling of light, fluffy Pond's Cold Cream softens and sweeps away skin-dulling dirt. *From the Inside*—every step of this cream treatment stimulates circulation.

Mrs. Nicholas R. du Pont says: "I think these Pond's cream treatments are wonderful. They leave my skin bright and fine and smooth."

Always remember—



Get a *big* jar of Pond's Cold Cream today. Start now to help *your* face show your loveliest self to the world.

You owe it to yourself to encourage the beauty of your face.

The way you look directly affects the way you feel.

No woman needs to stay dimmed by discouragement just because she is showing an unattractive self.

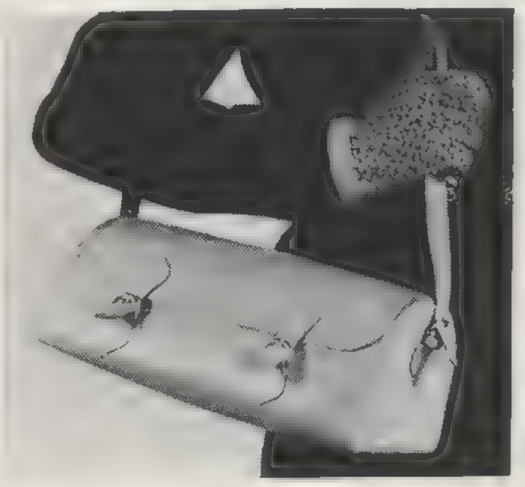
When you look your very loveliest, a winning charm sparkles out from you. Then you give everyone who sees you a special pleasure, bring them closer to the *real*, delightful Inner You.

ACCESSORIES FROM PARIS





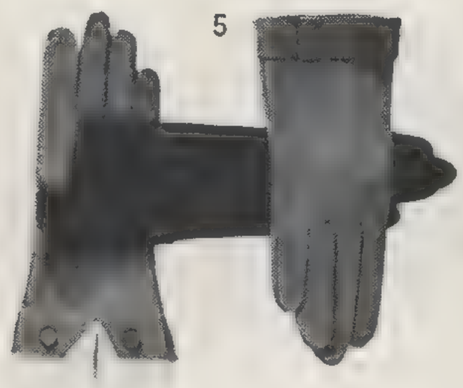
1. Gold metal handle, a question mark. Umbrella, Henry à la Pensée, Paris. Leather glove, bamboo cuff. By Roger Model. **2.** Bright brown crocodile for the crook, a gold band for initialing. Vedrenne. **3.** Lunch-box bag, beige leather. Roger Model. Marshall Field. Braid glove by Lionel Legrand. **4.** Caramel calfskin handbag with pockets inside and out. Roger Model. At Saks Fifth Avenue. **5.** Cinnamon sports glove has a notched and buttoned undercuff of beige leather. The glacé kidskin, navy blue, has a buttoned cuff. Glove of grey suède with a buttoned pleat on the back. All, by Lionel Legrand. **6.** White linen pouch, sashed in red leather. Roger Model. Saks Fifth. Short glove, crochet and leather. Lionel Legrand.





BOUCHER





MEMO FROM PARIS VOGUE

(Continued from page 109)

It was written by André Chamson, novelist, curator of the Museum of the Petit Palais, and a former lieutenant of André Malraux in the Resistance. The film originated in a poem written in 1457 by *"le bon Roy René"* of Provence, friend of painters and poets. *Cœur d'Amour Épris* is the story of a dream told allegorically in the fashion of mediæval troubadours. The illustrations of the poem—miniatures of the late fifteenth century which rank among the most beautiful illuminations of this great period—are joined together by commentary. Enlarged to the size of a screen, they have extraordinary beauty. The first performance drew cries of admiration from the audience. Some miniatures prefigure the impressionist period. There is a sunrise *à la* Van Gogh; the two first lines of the poem sound Baudelairean. In spite of the fact that its author has been dead for five hundred years, the film breathes an air of tomorrow.

We awaited with great impatience the release of the latest film of Max Ophuls, last responsible for *La Ronde*. This new film, *Le Plaisir*, should be a sure-fire success in the United States. It is an adaptation of three short stories by Guy de Maupassant. Maupassant lived in full impressionist period, as an impressionist; he dressed like one (small cap, striped jersey, and linen jacket), loved the same landscapes, the banks of the Seine and Oise rivers on which he used to go boating with friends, Chatou and Bougival where they would go for a country lunch, or Normandy, his native province. One is forcibly reminded by the movie of Renoir paintings and of the obvious influence of impressionism on the French movie productions of this year. Following this new fashion, another movie director, André Michel, has just finished a film of three other Maupassant short stories under the general title of *Trois Femmes*.

The Delorme-Gélin tandem draws more and more attention in the movie-theatre world. However, they squarely refuse to pose as the "Ideal Young Couple of the Screen" which would commercialize the fact that they are married. Danièle Delorme who has signed for a film directed by Yves Allégret, *La Jeune Folle*, the location shots of which were done in Ireland, is officially due to enter the Comédie-Française in October. Before this date, they will appear together in a film which he will direct. His career is taking a brilliant turn; he is the rising young male lead and has signed for at least three pictures. Movie-goers are crazy about his air of the sympathetic bad fellow and his real talent. He had a hard time getting started in the career, and his wife, Danièle Delorme, literally took him in tow and at last succeeded in imposing him on producers.

The Fontaine des Quatre-Saisons, located in a Left Bank back yard, directed by a brother of poet Jacques Prévert, is the latest of the night clubs. A handsome fountain of the eighteenth century gave its name to the club, the courtyard of which is used as a parking lot by the tenants of the house. Visitors slalom between cars or steeplechase over bicycles piled up on the ground. A truck, abandoned by its owner for mysterious reasons, has been rotting for six months in front of this most select Parisian *boîte de nuit*. The program includes an abstract puppet show, a ballet of forms made of light wood, which is a complete success. (The puppet manager is *docteur des marionnettes*.) The *boîte's* best number is a coloured girl singer, Enid Mosier, who has just risen from obscurity. She sings in French, in an undertone, with an irresistible American accent.

Xenia Palley was awarded the most important French prize for her category (young promising dancers), the Prix René Blum. Born in 1932 in Chicago of an American father and a Russian mother, she studied with Leonide Massine and David Lichine who both noticed her, and Tamara Toumanova was her "little mother" during a two-year engagement with the Marquis de Cuevas' ballet. Xenia Palley has a beautiful face and figure and the making of a great star.

The first magnificent theatre hit of the year was *La Tête des Autres*, by Marcel Aymé. A flawless, pitiless satire of magistracy, played at a never relaxing pace, it is highly ferocious and definitely comical. A young actor, Yves Robert, has made it a personal success, and the same can be said of Monique Mélinand, young lead of Jouvet's troupe, appearing for the first time on the stage since his death. This furious accusation that magistrates condemn people to death for private reasons and brag about the number of heads they have obtained in their careers, like sportsmen proud of the cups they have won, naturally enough provoked a mass mobilization of every man in the Palais de Justice. The Fédération des Magistrats swore they would have the play banned and the theatre closed. As a direct consequence of this row, Parisians line up at the box office and seats are coveted weeks in advance. There is little chance, however, that our justices will succeed in prohibiting the play because one thing about which the French are terribly touchy is freedom of expression in newspapers and plays.

We have not been spoiled this year by the theatre. We are used to seeing at least one good play, if not more, by Jean Anouilh each year. This year he helped us to such a bag of gall, bitterness, and horror in the development of his favourite plot (the tragedy of married life) that people went out feeling sick. Our Parisian Noel Cowards, Barillet and Grédy, who usually make us die with laughter at old vaudeville gags arranged with a new sauce, have been disappointing this time with *Le Bon Débarras*. People laughed three or four times during the first act. But several pillars of *grandes premières* were discovered slipping into a gentle

(Continued on page 150)

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The shirt—basic version arranged for sun, on deck, on the Lido.

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Same shirt—seen in the flower market, a sidewalk café, with little snap-in sleeves.



RUTLEDGE

There's only *one* blouse on this page, appearances notwithstanding. The rest of them: up her sleeve, in one of this summer's best windfalls for the Young Nillionaire who's travelling. Blouse, made of pin-striped Pima broadcloth, black on white, comes sleeveless, has two separate sets, short and long, to snap in. Jewelled studs, links. Bobette-Morton, $13. Henri Bendel; Carson Pirie Scott.



Same shirt, new plans—say, Chartres for the day; the sleeves go to the wrist.

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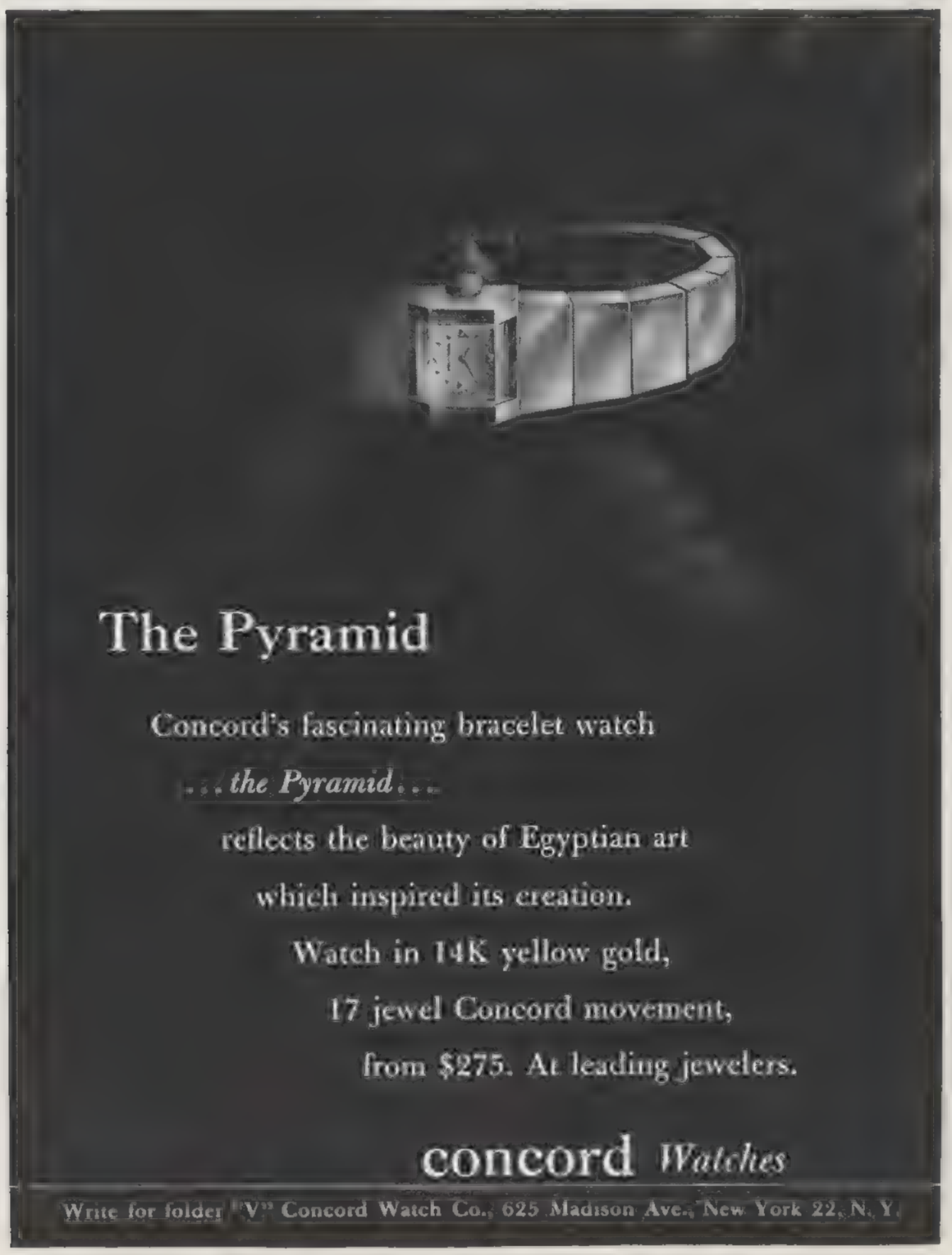
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MEMO FROM PARIS VOGUE

(Continued from page 146)

sleep instead of watching the two last scenes, which means that the play is a complete flop. Jean-Louis Barrault registered a disaster at the Marigny with *Lazare*, a discussion of life and death in a churchyard atmosphere, which closed a few days after the opening.

At the Comédie-Française, the appearance of Jean Marais as Nero in Racine's tragedy *Britannicus*, made it necessary to double police forces in the theatre to separate the fighters. On one side, pure-bred Racinians whistled so loudly that the ceiling threatened to come down. For them, Marais bungles his lines, misses their rhythm. The other side of the house, bobby-soxers, members of the "Club Jean Marais," who worship him as the most glamorous of the French cinema, had not enough hands and feet to display their enthusiasm. Slaps were given and received, programs torn up. The play was not worth that much noise.

Twenty American painters exhibited typical works of today's America at the Galerie de France. For the first time, Parisians contemplate the canvases of Albers, Baziotes, Brooks, De Kooning, Goodnough, Gorky, Gottlieb, Guston, Hofmann, Kline, Matta, MacIver, Motherwell, Pollock, Russel, Reinhardt, Tobey, Tomlin, Tworkov, and Vicente.

Marie-Laure had one of the best *vernissages* of the season. The cream of Paris painters and writers came to see, and praise, lithographs by the artist who, as everyone knows, is that good friend of painters and writers, the Vicomtesse de Noailles.

In torrents of wine, the fiftieth birthday of the Bateau-Lavoir was celebrated on the Butte Montmartre. A queer rotten crumbling house, the Bateau-Lavoir sheltered the budding masters of modern painting around the year 1902. Tenants never paid their rent; they had a Maecenas in the person of their concierge who, because she liked painters, never asked for a sou. In the basement studios, heat was stifling and passers-by could contemplate Picasso working stark naked. Apollinaire, Modigliani, Braque, from time to time, went there for a night's rest. In France, anniversaries are a pretext for banqueting. This one was in the true Montmartre tradition with repeated toasts, drinking songs and parting in the small hours of the night.

The Consul is becoming a classic in the eyes of the French. Menotti's opera, given in French, filled up the Théâtre des Champs-Élysées, and Patricia Neway has reached the status of a prominent Parisian figure. Everybody wants to sign her up. She will sing *Œdipus Rex* by Strawinsky, and *Erwartung* by Schoenberg, in the Exposition in May. She has signed with the Paris Opera to sing a great classical rôle, nothing less than La Tosca, also in May. And last but not least, she will be Iphygénie, in the Gluck opera at the Festival of Aix-en-Provence.

THE ART OF LIVING

(Continued from page 133)

matter less" is to exist neurotically.

It is precisely in their rejection of this kind of false intellectualism that the people of the United States might become, and perhaps are now becoming, leaders of a genuinely new development of world thought. Their social conscience is not opposed to their individualism but is rooted in it, and although they, in common with all the world, are menaced by the habit of group-thinking, they have an inherent strength to resist the slavery of collectivism. One of the chief evidences of this resistance is each man's and each woman's power to face honestly the difficulties and dangers of the contemporary world without ceasing to be able to live in the present and taste it and rejoice in it. The more dangerous the world appears to be, the more invulnerable must individualism be. We have to hold fast to the natural good of our personal lives—the pleasures of family and friendship, of art and nature, of memory and of fresh experience—pleasures which depend upon the liveliness of our individual response to them. To allow that response to be blunted, or to be ashamed of it because some call it "romantic," is to make dust and ashes of our life here. We have therefore to reject as false the poems, the plays, and the novels which preach the doctrines of futility and violence. We have to observe, quite fearlessly, that, when they seem to be attacking the present only, they are in fact attacking life.

I saw a French play not long ago, written with delicacy and power, of which the argument was that, in present conditions, the love of a young man and woman must inevitably decay and that it could be saved from corruption only if, in the full tide of their love, they went out and hanged themselves. That this extreme despondency is representative of modern thought I do not suggest, but it does mark an intellectual tendency which has, I believe, arisen from a moral cowardice masquerading as anti-romantic realism. Thomas Hardy was not an optimist but he came much nearer to the truth of our relationship to the tragedies of history when he wrote:

"Yonder a maid and her wight
Come whispering by:
War's annals will cloud into night
Ere their story die."

It is necessary that the world learn again to conjugate the verb to be. "I am, thou art, he is" is the sanity of love and faith, and the atom bomb does not affect it.



Above: The sheerest shoe made—a delicate heel, a sole, a few ice-clear straps, all balanced, made to walk without parting from the foot at any point. By Julianelli, at Lord & Taylor; Famous-Barr; The Blum Store; Garfinckel's; Himelhoch's. The straps are of Vinylite, a product of Union Carbide's talented test-tubes; here, the finished product is by Donovan. The illusion stocking is McCallum's; nylon completely non-reinforced sandalfoot with a pencil-like seam.

ILLUSION SHOES AND STOCKINGS

(Continued from pages 100-101)

The new shoe is the nearly-nude shoe, the shoe that's a mule, that's bareback, that can walk without an ankle-strap, that can be as sheer as the Vinylite shoe above, that's often no more than a handful of straps. The new stocking is the nearest thing to an illusion ever worn. And, together, they'll make the summer's most sweeping fashion statement: they'll be worn with everything this side of a bathing suit and a terry-cloth robe.

We like this look. We've been reporting its progress since February, 1921, when Ferragamo's first bareback sandal first appeared. And we've more to report, now that it's going to be as much a part of summer fashion as lipstick. *First report:* it's becoming. We've tried all kinds of illusion shoes on all shapes of legs—we've found that women who have never been able to wear ankle-strapped shoes can frequently wear, and with great success, an airy mule; that sometimes an instep strap is most becoming when it's asymmetrical. *Second report:* this look has arrived—therefore it's here to be considered by even the woman who is a confirmed Tory about shoes. *Third report:* illusion stockings. At last, many women are going to be forced to discover something that some women have known for years: that the completely un-reinforced nylon stocking, like the slightly reinforced nylon stocking, approximates the lasting power of a heavily reinforced stocking. The illusion stocking is available across the country; some of the names, some of the variations are listed below. All prices given are subject to fluctuation without notice:

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Bur-Mil Cameo	15 denier, 400 needle	$1.50
Munsingwear	15 denier, 400 needle	$1.50
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Wisteria	15 denier, 400 needle	$1.35

COMPLETELY NON-REINFORCED SANDALFOOT WITH DELICATE SEAM

Alba	15 denier, 66 gauge	$1.85
Bryan	15 denier, 66 gauge	$2.50
Dior	15 denier, 60 gauge	$2.50
Dexdale	15 denier, 66 gauge	$2.50
Gotham Gold Stripe	15 denier, 54 gauge	$1.95
Holeproof	15 denier, 51 gauge	$1.65
Lanvin	15 denier, 60 gauge	$2.50
McCallum	15 denier, 51 gauge	$1.65
Nettie Rosenstein	15 denier, 66 gauge	$2.50
Roman Stripe	15 denier, 60 gauge	$1.95
Sapphire	15 denier, 60 gauge	$2.50
Schiaparelli	15 denier, 60 gauge	$2.00
Townwear	15 denier, 60 gauge	$1.65

NON-REINFORCED HEEL WITH SHADOW-TOE REINFORCEMENT AND PENCIL-LINE SEAM

Glen Raven	15 denier, 51 gauge	$1.35
Lilly Daché	15 denier, 60 gauge	$1.95
Modeltex (with shadow sole)	15 denier, 51 gauge	$1.95
Shaleen	15 denier, 51 gauge	$1.95
Waltham	15 denier, 54 gauge	$1.65

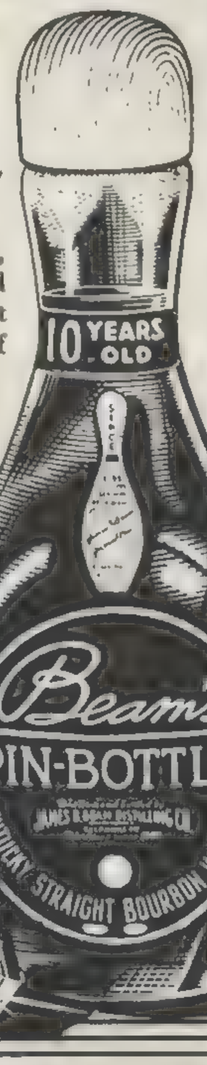


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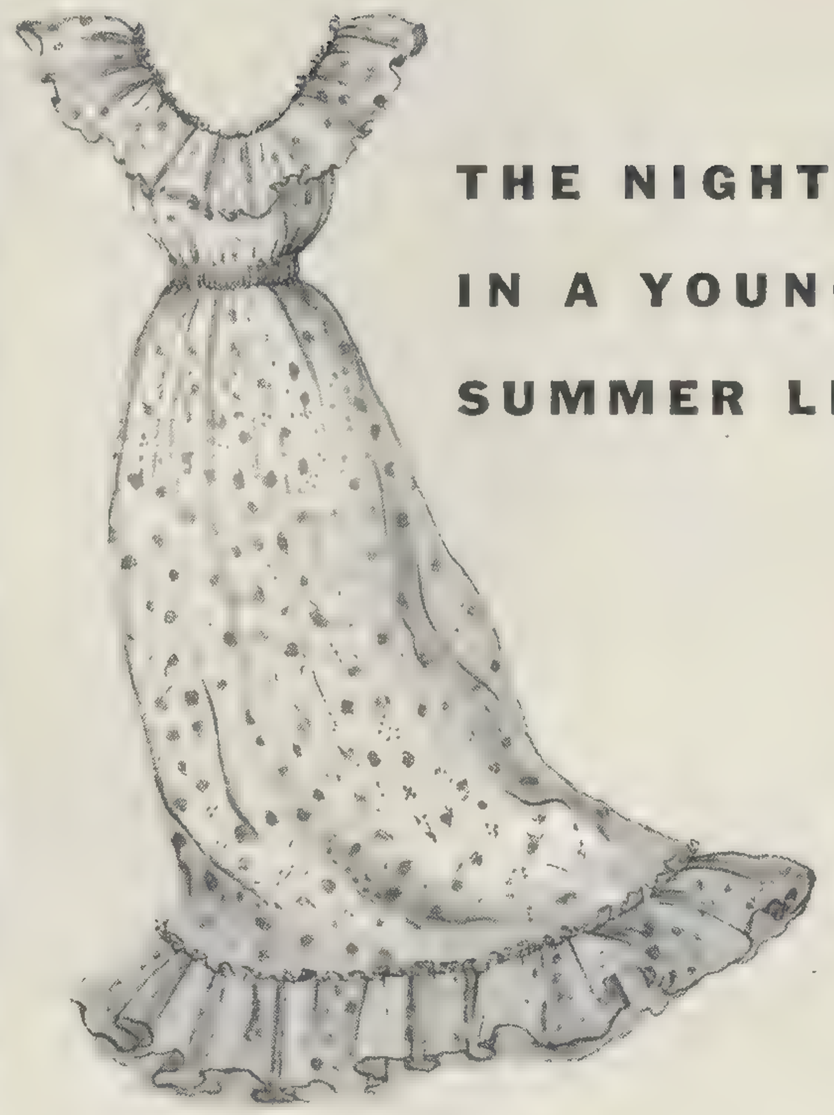
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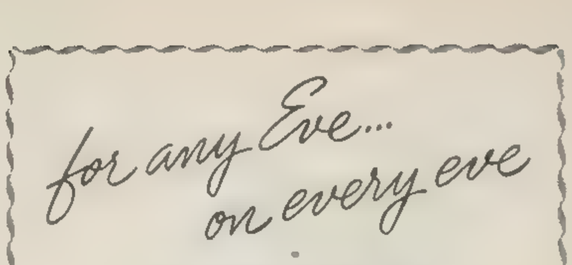
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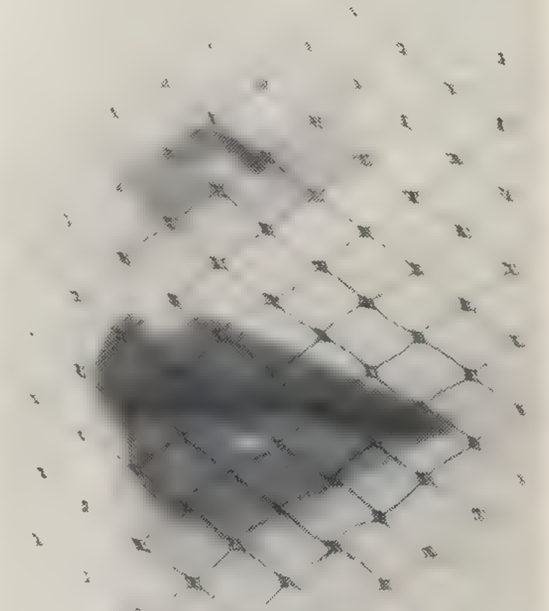




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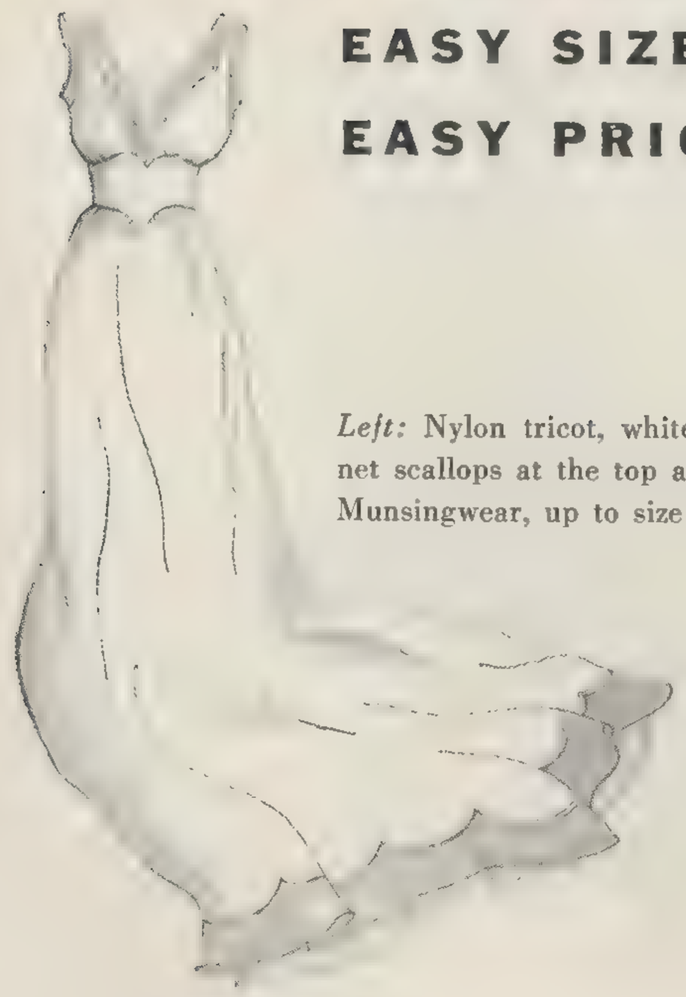
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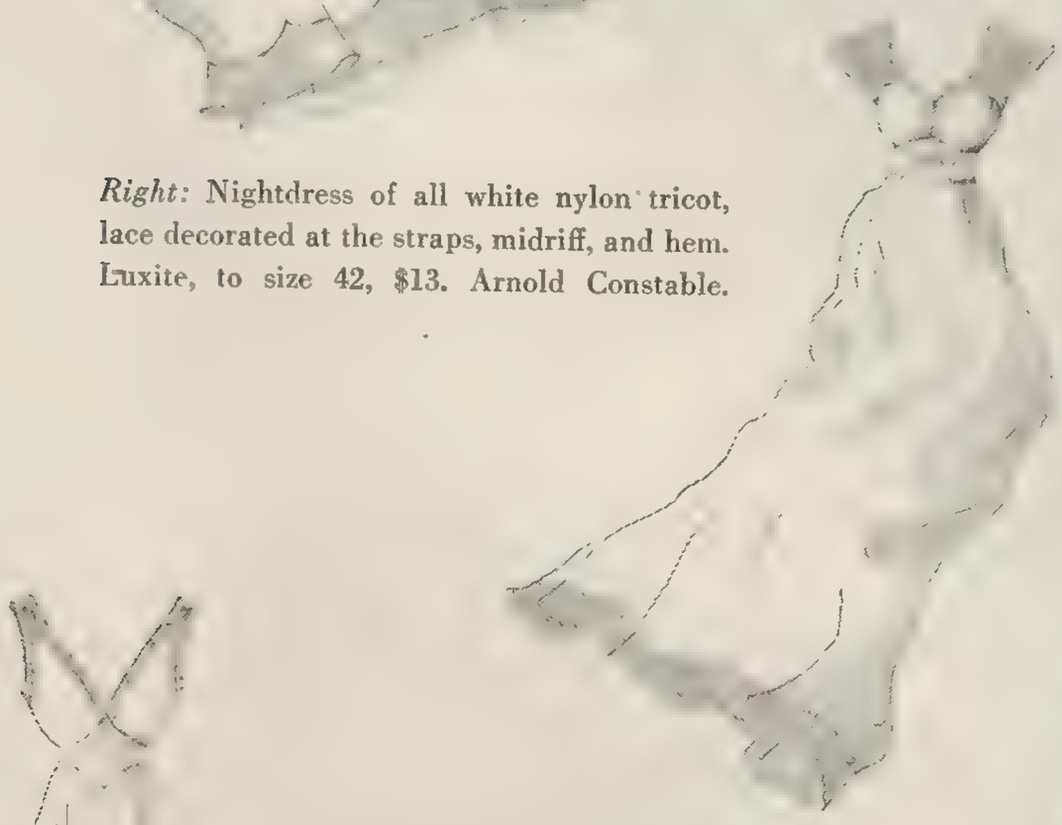
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THE NIGHTDRESS: EASY SIZES, EASY PRICES

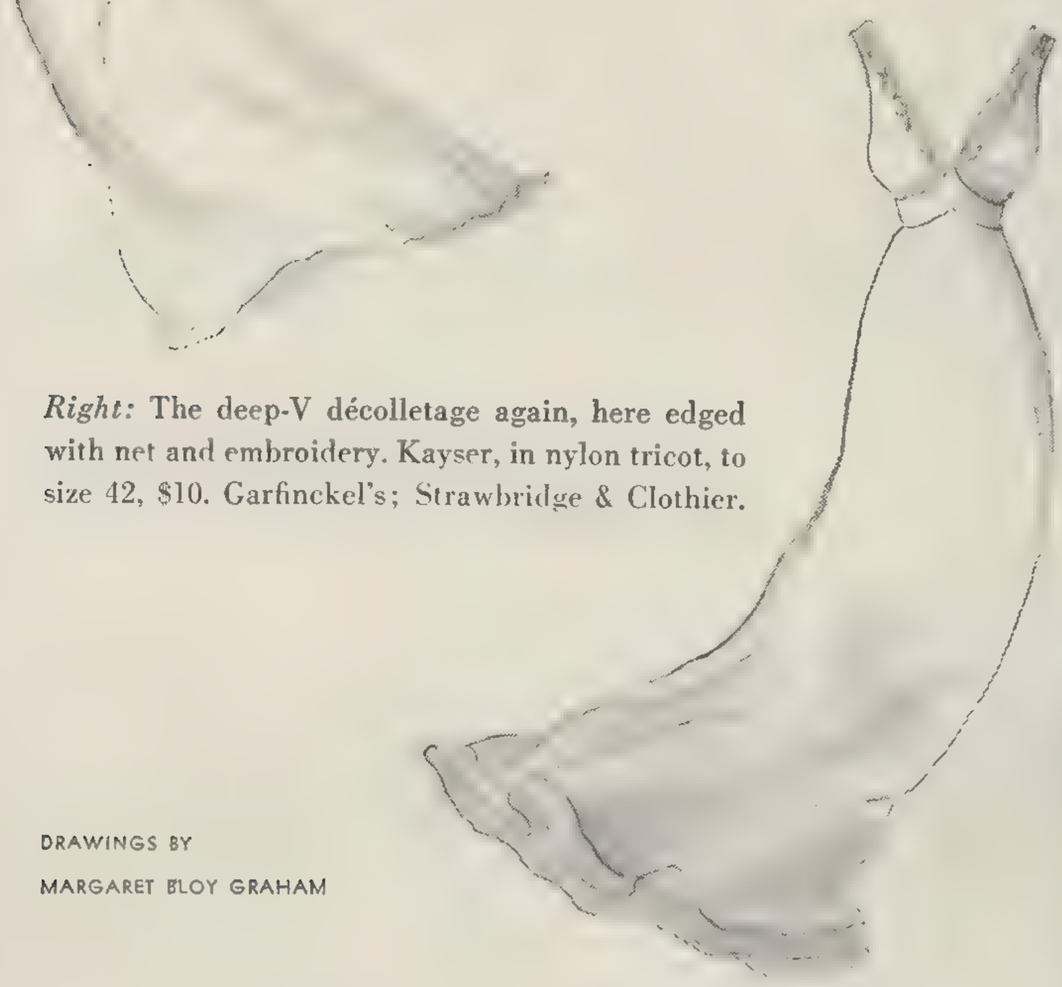


Left: Nylon tricot, white, stitched in pretty net scallops at the top and around the hem. Munsingwear, up to size 42, $11. At Stern's.

Right: Nightdress of all white nylon tricot, lace decorated at the straps, midriff, and hem. Luxite, to size 42, $13. Arnold Constable.



Left: Shirred skirt, easy slip-on V-neck on a nightdress of Celanese acetate tricot. The top is lace-rimmed. Sans Souci, $4. Altman.



Right: The deep-V décolletage again, here edged with net and embroidery. Kayser, in nylon tricot, to size 42, $10. Garfinckel's; Strawbridge & Clothier.

DRAWINGS BY
MARGARET BLOY GRAHAM

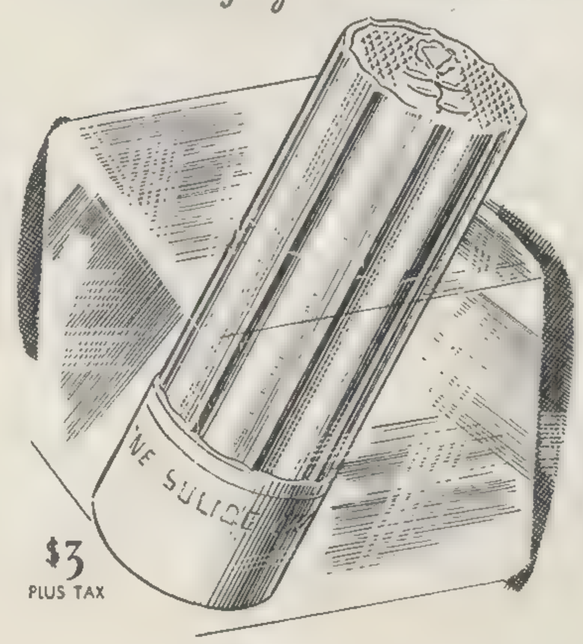


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DUBUFFET

(Continued from page 135)

purpose is pleasure, its motive the arousing of feeling. Often the only feeling aroused, is resentment. The force with which Dubuffet attempts to impose his special vision infuriates some people. That force in turn causes a remarkable resentment. It is the same kind of resentment which in the past dismayed Manet, Cézanne, and dozens of others, rebuffed because they were not considered in the great tradition of French painting. Now, the cry again is that Dubuffet is not in the great tradition of French painting. He is not, they say, even a primitive. He is clearly and simply an outrage.

Life calls Dubuffet a joke, prefers Al Capp's "Dogpatch," inaccurately adds that the paintings are "the rage of Paris." Although they are not the rage of Paris; they are the fury. There, some of the critics who despise him most take half a full-sized newspaper page to express their contempt. In this country the venom is more concentrated. *Time* wrote that the paintings looked "like wild crosses between surrealist bas-relief and a mad child's mudpies." Emily Genauer, who recently in the Sunday *Herald Tribune* called them "mostly mud," five years ago wrote in the *New York World-Telegram* (after certain full-scale evaluation), ". . . And yet. . . . One of the best pictures I've seen in some time [is] 'Vue de Paris,' and it's a stunning composition of the façade of a Paris street. . . . It is magnificently subtle in its reticent colours. It has point . . . the Museum of Modern Art ought to buy it."

Among the American critics who have liked certain Dubuffets are Robert Coates of *The New Yorker*, Fairfield Porter of *Art News*, and, right from the first showing in this country at the Pierre Matisse Gallery in 1946, Henry McBride, that venerable critic who wrote that the paintings were "so witty and clever and delightful. . . . Dubuffet is a dear." The leading admirer, however, has been Clement Greenberg, critic, and writer for *The Nation*, and now for *Partisan Review*. According to Dubuffet, Greenberg liked the work for the wrong reasons; Greenberg had pointed out that Dubuffet "is the only French painter who, to my knowledge, has consulted Klee," and secondly that Dubuffet is primarily pessimistic, disillusioned, and a believer in "the world hating attitudes of French existentialism." Dubuffet himself has said that he never saw even a reproduction of Klee until two years after he began painting in this Klee-like manner and above all, that he is not a pessimist and that he abhors existentialism.

Those who admire Dubuffet in Paris include the brilliant and mischievous-minded critic, Jean Paulhan, literary adviser to the great French publishing house, Gallimard. Paulhan owns several Dubuffets, hangs them with his few Picassos and Braques. He knows that Dubuffet, a solitary, contrary-minded, energetic man of fifty-one, paints with passion, in an agony of expression, paints all day, every day in his studio either in Paris or this past winter in New York, laughs off those who wonder if his work is merely japery.

Those who believe that the paintings are a hard-wrought, though feeble, joke, are often so bowled over by the distortions of his figures that they can find no delight in the reticent colours, in the pinks, the beiges, the mauves, the little blues, the earthy browns that vary like a geologist's dirt sample.

But while all this intellectual-emotional wrestling goes on, collectors in Italy, Switzerland, Belgium, France, and the United States have been buying slowly but consistently. In Milan, Carlo Frua de Angeli, the Italian industrialist whose art collection is famous in Europe, owns many Dubuffets. In this country, the collectors include Henry Hope, professor of art at the University of Indiana; Father McLane, a Los Angeles priest who owns four important works; Samuel Marx, the noted architect of Chicago; Wright Ludington of Santa Barbara; Morris Culberg of Chicago, and Mr. and Mrs. Ralph F. Colin, of New York. Almost all of these collectors have well-known collections of twentieth-century paintings—Soutine, Gris, Braque, Picasso, Modigliani, Rouault, Matisse, Bonnard, Vuillard. Important Dubuffets hang in The Baltimore Art Museum, The Museum of Modern Art in New York, and The Art Institute of Chicago.

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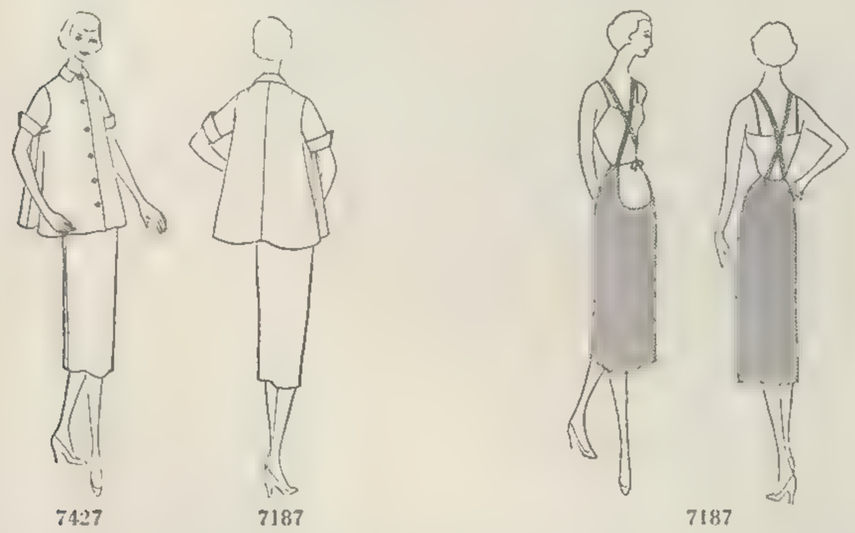


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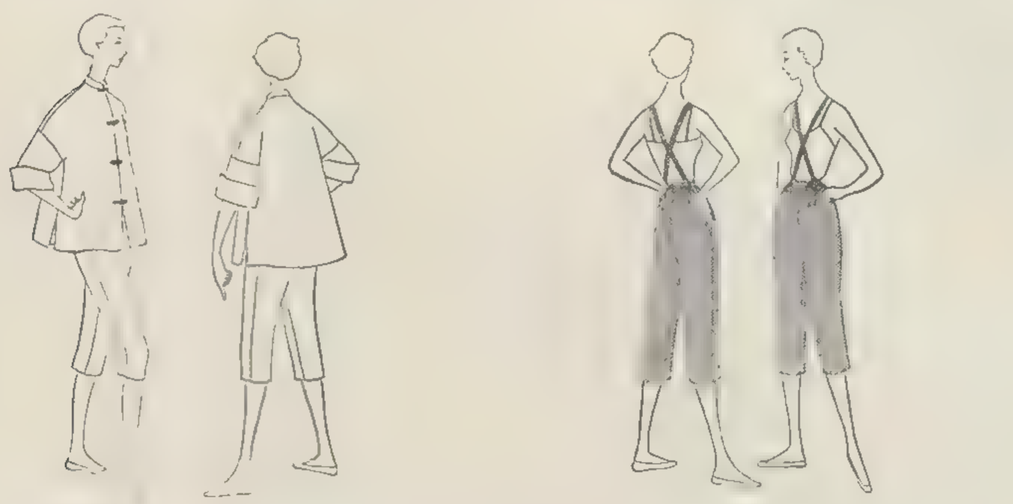
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Evening jacket: Pattern No. 7693. Sizes 12 to 20 (30 to 38). For size 16: 2 yards of 45" fabric; 2¼ yards of 39" fabric. Price, 50 cents. *Skirt:* No. 7187 Sizes 33 to 43 hip. 2 yards of 35" or 39" fabric. 50 cents.



7427 7187 7187

Jacket: "Easy-to-Make" Pattern No. 7427. Sizes: small (28 to 30); medium (32 to 34); large (36 to 38). 2⅞ yards of 35" fabric, plus ⅜ yard of 35" contrasting fabric for collar and cuffs. Price, 40 cents. *Skirt:* No. 7187, the same as above, suggested in either linen or crêpe.



7155 7674 7674

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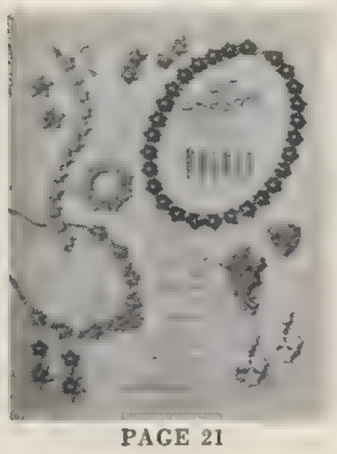
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